R.MAQ.

R. McQUARRIE

STAR WARS™ ART

RALPH McQUARRIE

VOLUME II

By Brandon Alinger, Wade Lageose, and David Mandel

Produced in cooperation with the Ralph McQuarrie Archives

ABRAMS, NEW YORK

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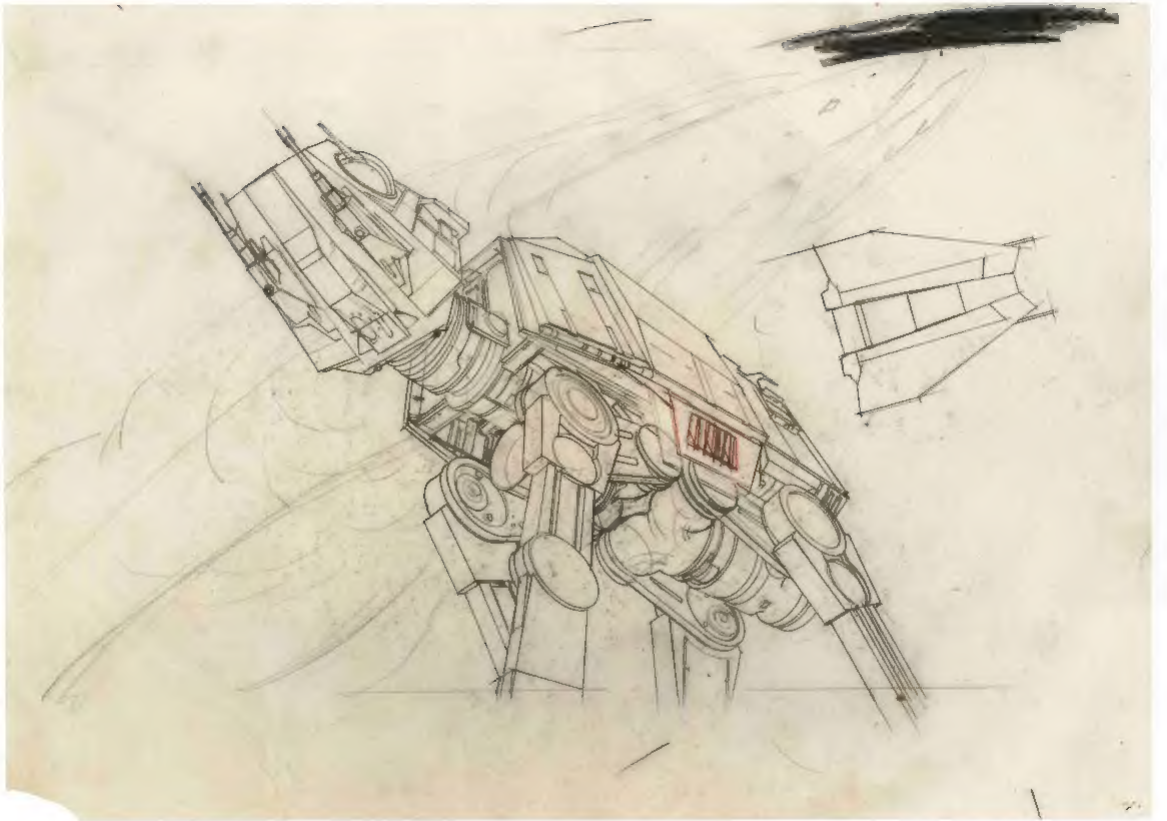
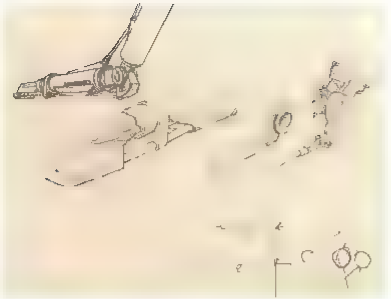
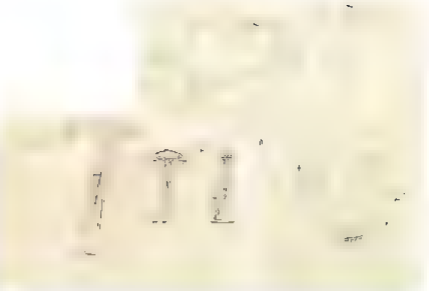


THE EMPIRE STRIKES BACK

PART II





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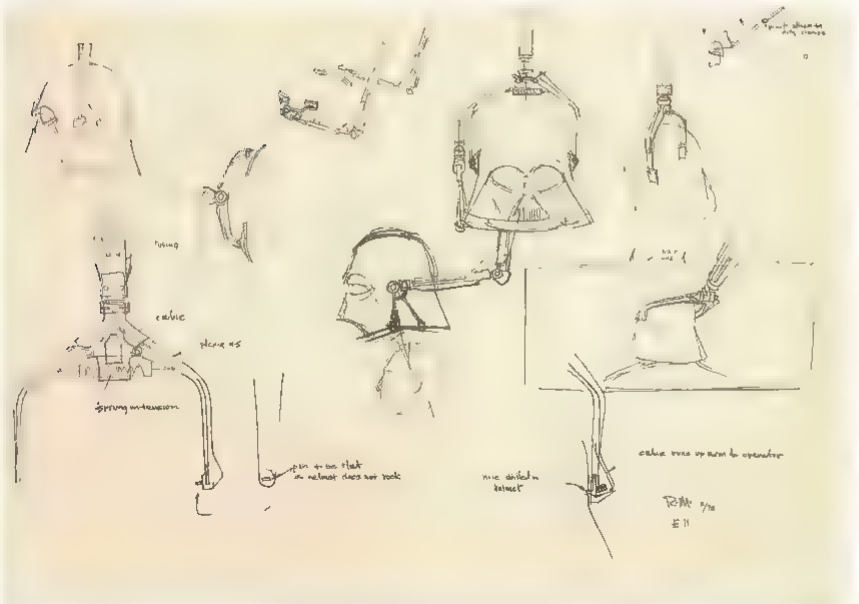

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NOTE The Empire Strikes Back *Ebaye studies pre-production concepts continue from volume 1, page 391*

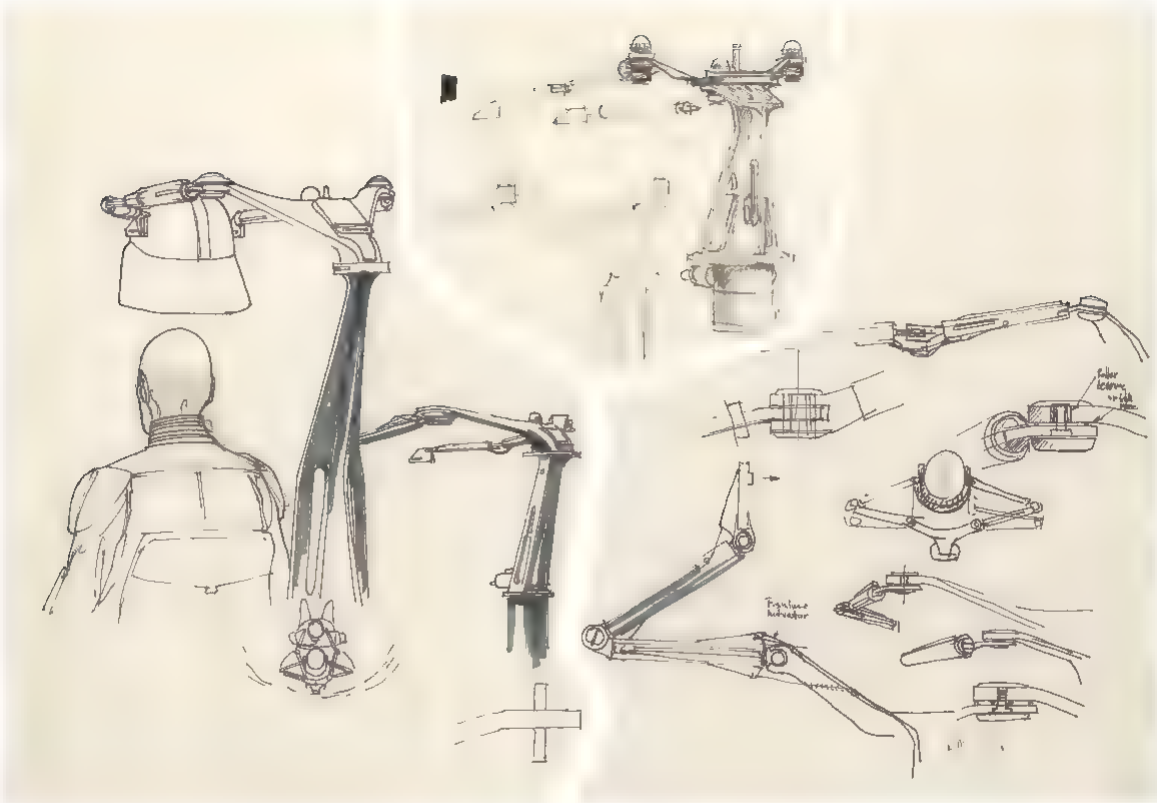
"George doesn't tell me everything, and his thinking behind a lot of these things is not part of my knowledge.

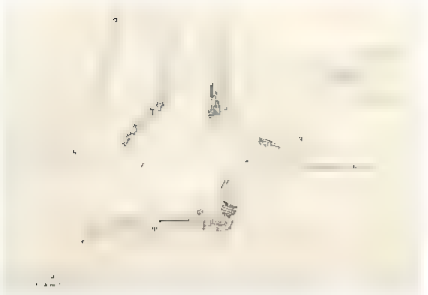
"In *Star Wars*, there's a lot of mysteries, and they should stay mysteries because we're trying to create another world that we know nothing about. Although, if we make it too mysterious, we have no emotional attachment with our audience. Conversely, we could have explained my detailed theories on things, but that wouldn't have made a very interesting film—it would have been a lecture." RALPH MCQUARRIE DESIGN CONSULTANT AND CONCEPTUAL ARTIST/MATTE ARTIST

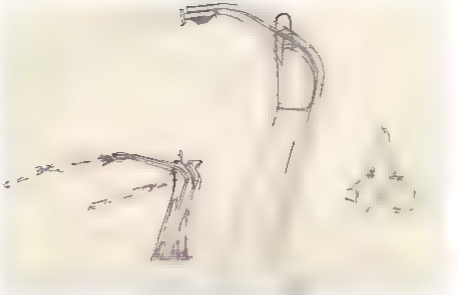
PAGES 4–5 Concept sketch, sail barge (see page 254 [5])

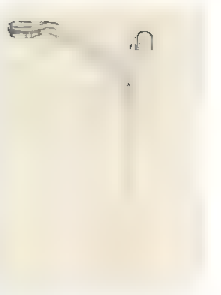
PAGE 6 Drawing for production illustration, version 2, Imperial walker and snowspeeder (see page 32 [7])

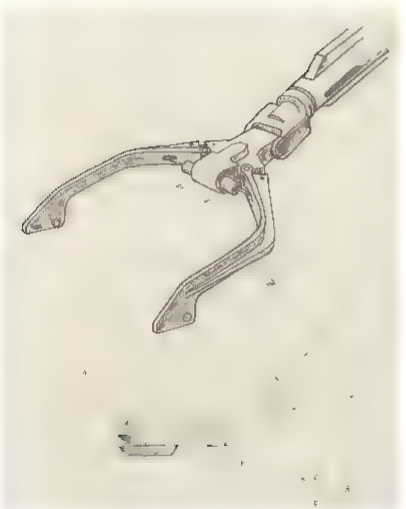
2 4 Concept sketches, Vader's helmet installation device

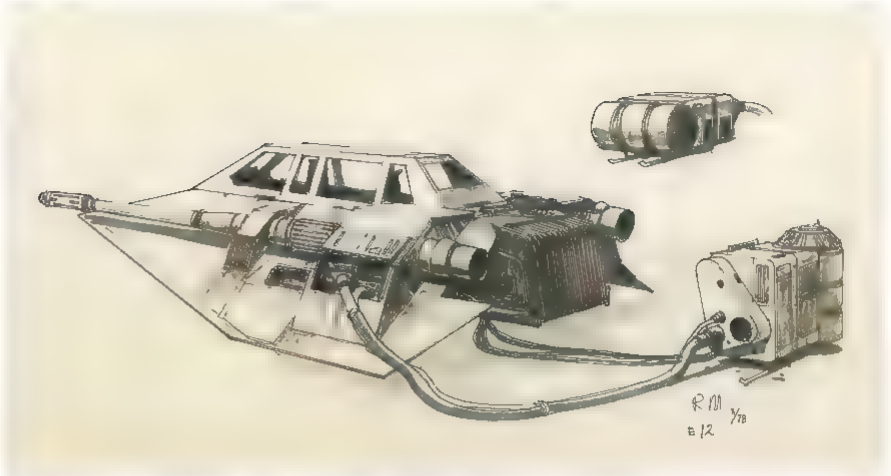


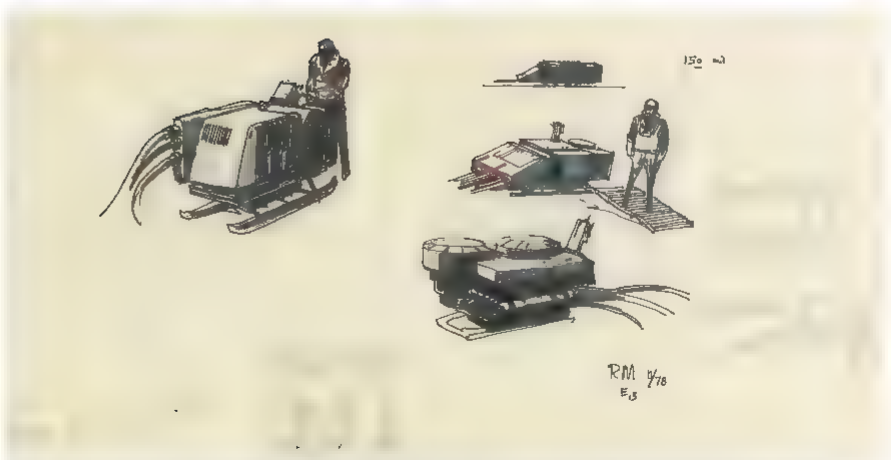










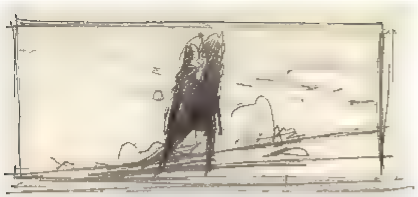


4 a Concept sketches, Vader's helmet installation device, November 1978

5 Technical drawing, vader s helmet installation device

6 Concept sketch, snowspeeder support equipment, November 1978

7 Concept sketches, ice planet support equipment, November 1978



FROM *THE EMPIRE STRIKES BACK* STORY TREATMENT
NOVEMBER 1977

Open on the bleak, white planet of Hoth. Luke is riding across the Windswept ice slopes on a large snow lizard (Tauntaun [sic]). He rears up on the shaggy two-legged creature when he spots something on the horizon—a strange ice formation or meteorite hit

"This one reflects my response to a request George made to show Luke on his tauntaun. He was really interested in seeing the tauntaun rearing up like Trigger with Roy Rogers. In a Western, with Luke and his pistol reining up this beast.

"The tauntauns are part of the life-forms on the planet and were probably trained by some people who live there and were acquired by the rebels in some way, because they're nice guys. That's the only way I can conceive of them being there." **MCQUARRIE**

1 2 Thumbnail sketches, Luke on tauntaun

3 Drawing for production illustration, Luke on tauntaun

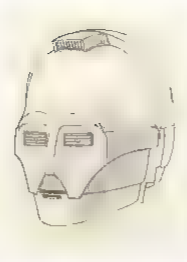
4 Production illustration, Luke on tauntaun
The tauntaun and Luke's costume in this illustration are exactly as they appear in the film, indicating the planetary and time after those elements had been thoroughly tested for production.

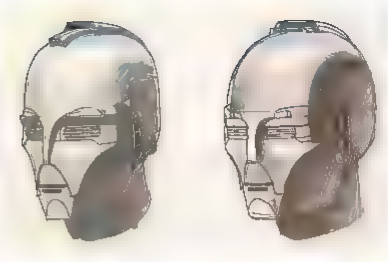
5 7 Concept sketches, droid heads
These droids were likely considered as potential bounty hunters.

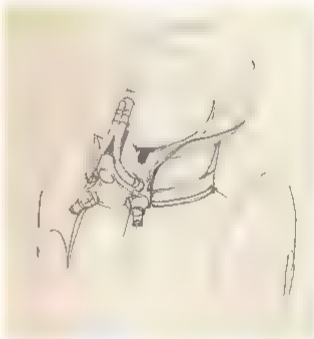
8 Concept sketches bounty hunters, December 1978

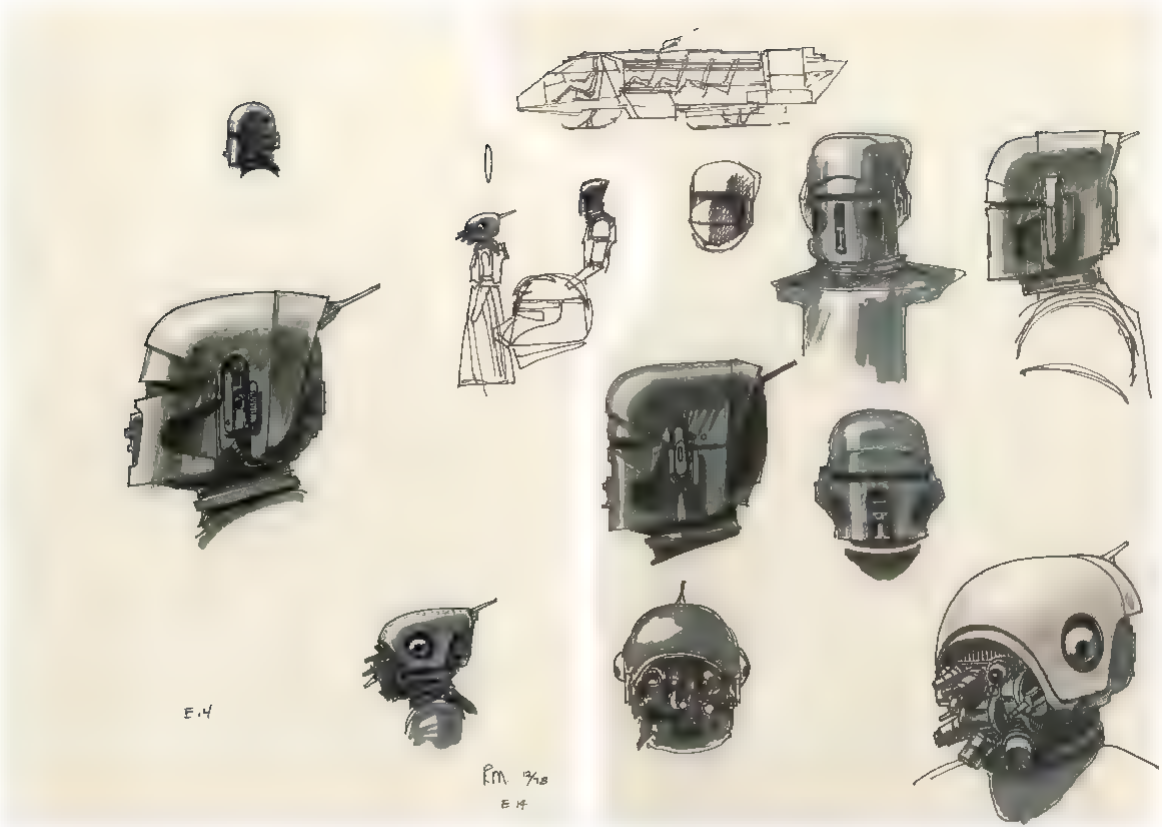
9 Concept sketch, droid bounty hunter

10 11 Concept sketches, bounty hunter
These show an early version of the droid's suit. Notice the known silhouette.



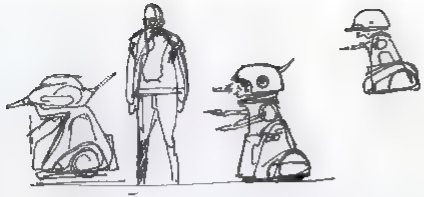


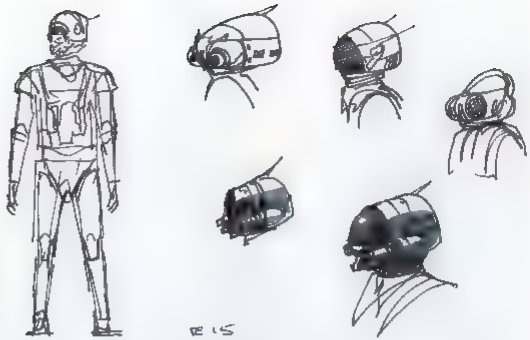




↓ Concept sketches, droid bounty hunter, December 1978

↖ Concept sketches, bounty hunter and helmets

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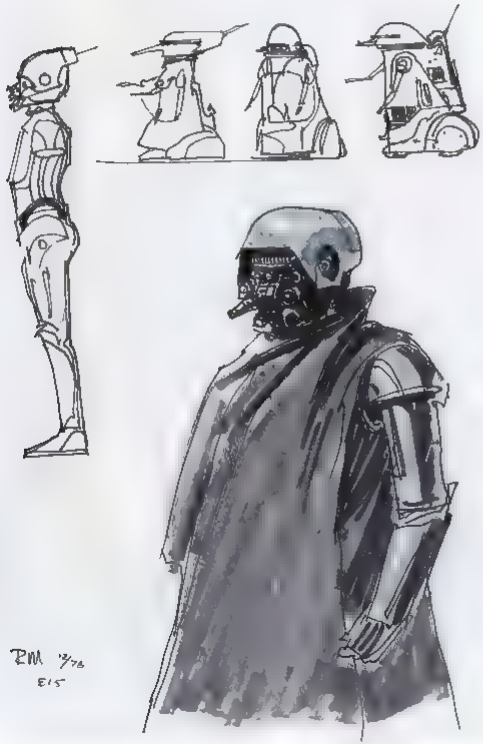
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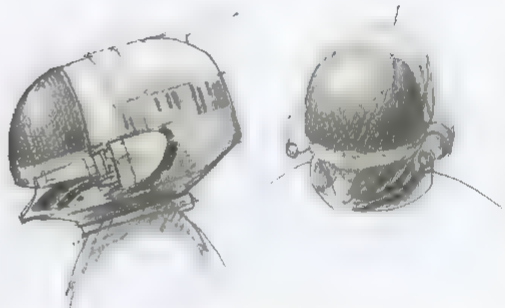

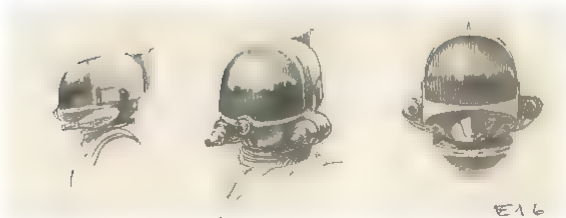
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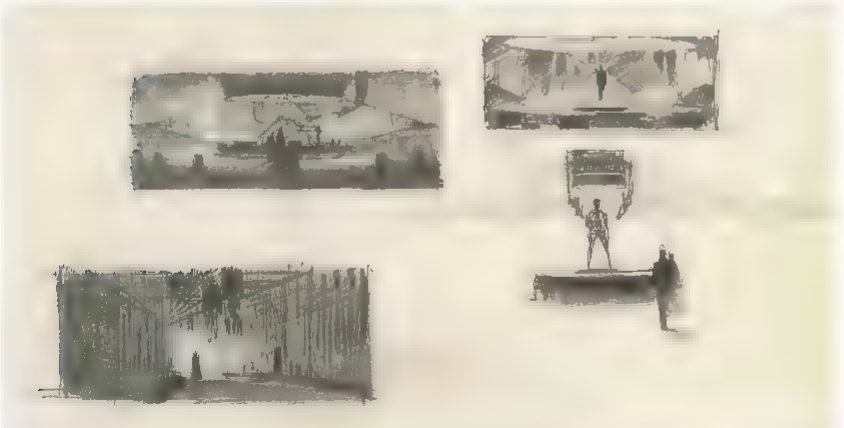
"The idea of Lando communicating with his aide, [who] through his headset did not exist in the script ... added character to the set."
BRIAN KERSHNER

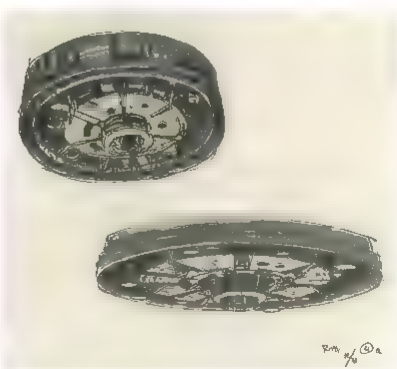


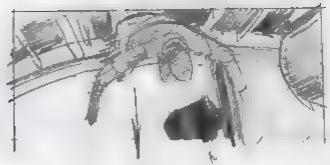
1 Concept sketch, "Lando's Aide"

Concept sketches, "Lando's Aide"
December 1978
The upper row is reminiscent of concept art that will be developed later in the film's production with Vuldronn.

6 Thumbnail and concept sketches, carbon freezing chamber, circa December 1978

3

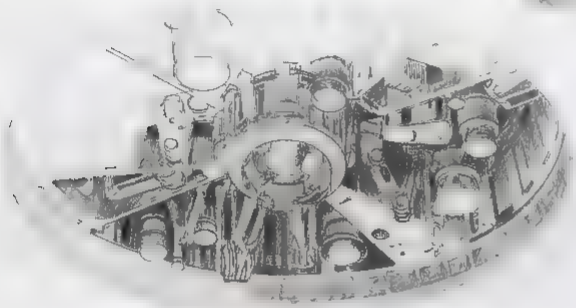




make
sure we get out
if this

vaders back

R.M. 12/78



A

B

C

1 Thumbnail and concept sketches Carbon freezing chamber, circa December 1978
Thumbnails: Han, Luke, bound up to the right, the platform by Vader

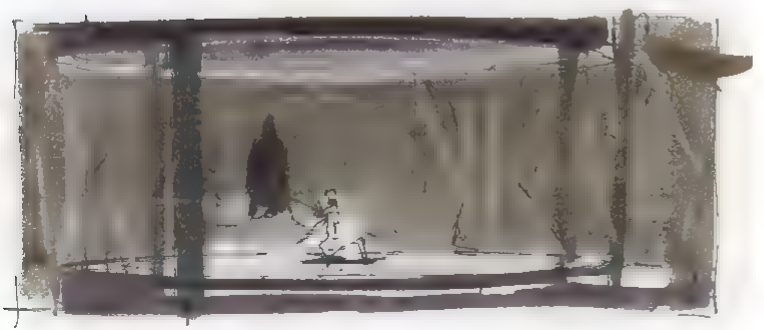
4 5 Concept sketches for production illustration, Luke and Vader in Cloud City freezing chamber

6 Concept sketch for production illustration, Luke and Vader in the Cloud City freezing chamber

"The Carbon Chamber struck me as being rather like a model for a stage set. It looked unfinished. It certainly had no walls at all: it was a series of ramps and disks and blackness. I was extremely concerned about that set, about how I was going to make it look believable and dramatic. I decided to light the whole thing from underneath, as the floors had been made translucent. In the black areas I had shafts of light penetrating the darkness. Then the whole set was filled with steam, which made it photographically very impressive, but physically very uncomfortable, since it was like working in a Turkish bath." PETER SUSCHITZKY

"This design was something that Norman Reynolds did independent from me. I took the drawing that they made and just made an accurate projection of it and rendered it. The design worked and these paintings just responded to Norman's ideas of putting in the mist they wanted—kind of hazy clouds of steam. I saw the platform as a giant experimental device, like a piece of scientific equipment. We don't know what all this stuff is for, it might be for other things other than just carbon freezing.

"When I'm doing an illustration, my mind puts the vanishing point where I want it and understands the forms that I'm trying to conceive, and puts them in this space relevant to the vanishing point, and this light source and everything. It all has to go together to make up an image that's readily understood." MCQUARRIE



Concept sketches for production illustration, Luke and Vader in the Cloud City freezing chamber

3 Drawing for production illustration, Luke

4 Thumbnail and concept sketch for production illustration, Luke and Vader

Thumbnail and concept sketch for production illustration (photocopy), Luke and Vader

5 Thumbnail sketches for production illustration, Luke and Vader in Cloud City freezing chamber

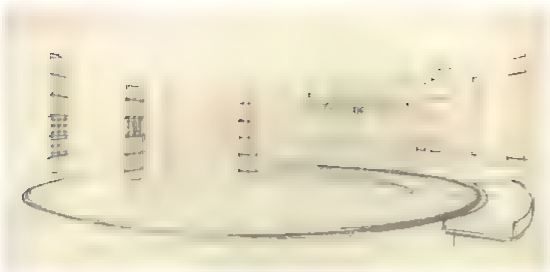
6 Drawing for production illustration (background elements), Luke and Vader in Cloud City freezing chamber

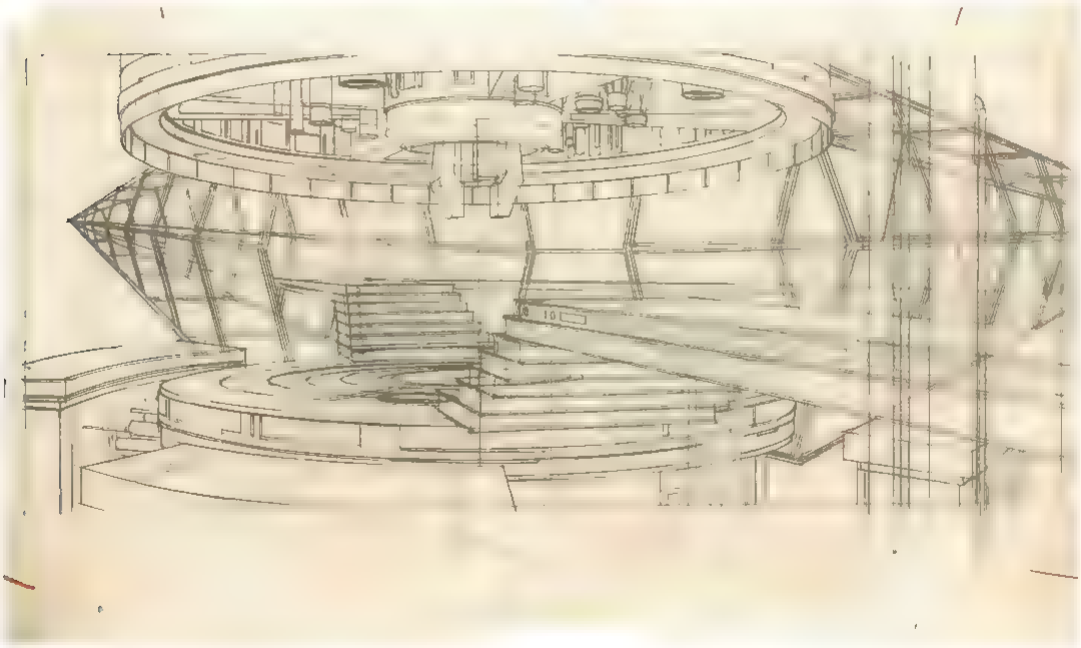
7 Drawing for production illustration, version 1, Luke and Vader in Cloud City freezing chamber

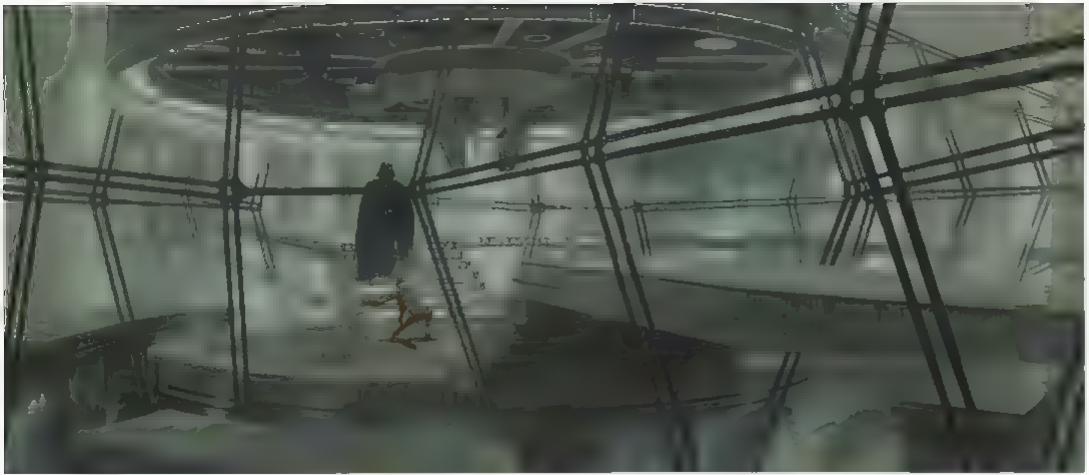
The illustrator created highly complex perspective work on the paperwork (above). McQuarrie worked out ways to distinguish different layers of the piping, and did a further revised version of this drawing before transferring to the illustration board.

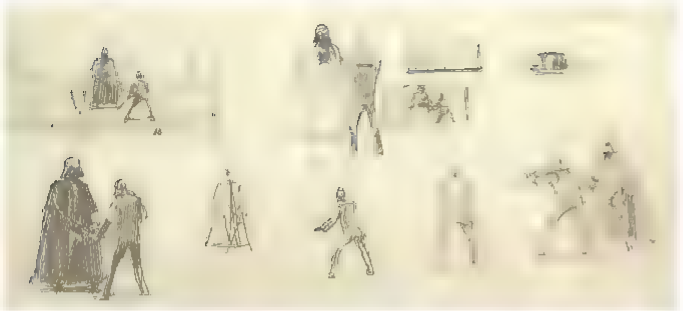
8 Drawing for production illustration, version 2, Luke and Vader in Cloud City freezing chamber

The final illustration (see next page) shows slight alterations to this drawing, such as the foreground walkway, which McQuarrie revised the night on









"Kersh, more than anyone else, decided to use an abstract look to this set, to use mostly steam in this hellish place which is right in the middle of heaven, so to speak. It's more steam than physical reality."
GEORGE LUCAS WRITER (STORY)/EXECUTIVE PRODUCER

"I think Norman Reynolds just considered the network of pipes to be a theatrical device that gave it a spiderweb look. Luke is the fly and here comes the spider, Vader. Norman may have put these pipes in so that there would be something to shoot through and make a foreground out of it. I tried to give them somewhat of a function by putting in a great cable and some sort of ray or laser that can be focused on the center of the platform." MCQUARRIE

"I liked the idea of having the amber color, because I think that gave it a very eerie sort of feel, and the steam jets coming up from the floor helped enormously. It never materialized, but the idea was that there would be two enormous sort of pipe-like things in combo with one or two other ones in this vast area of darkness. I thought there might be three or four of these chambers, doing similar functions. So I envisioned one in the foreground with one or two other ones in the distance behind, illuminating part of the darkness beyond it just to give it some regression, really, to take your eye farther and farther away." NORMAN REYNOLDS PRODUCTION DESIGNER

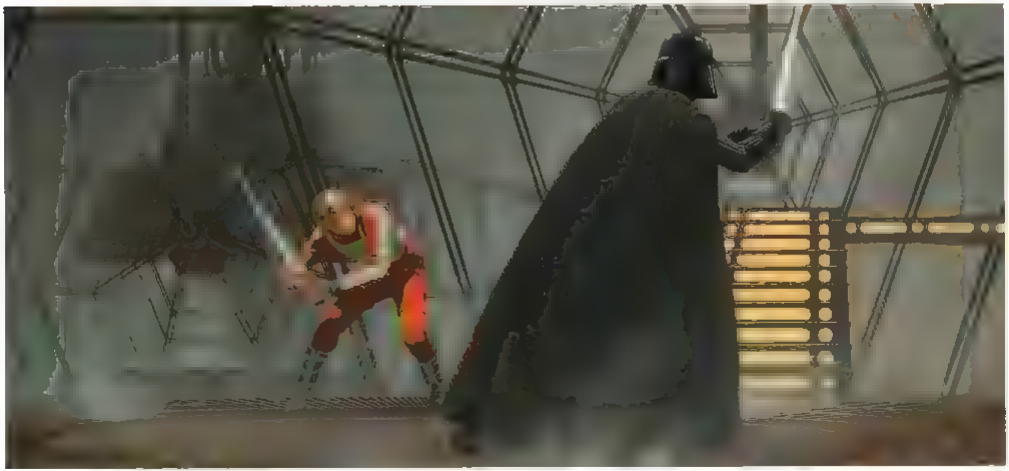
Concept and thumbnail sketches for production illustration, Luke and Vader duel in carbon freezing chamber

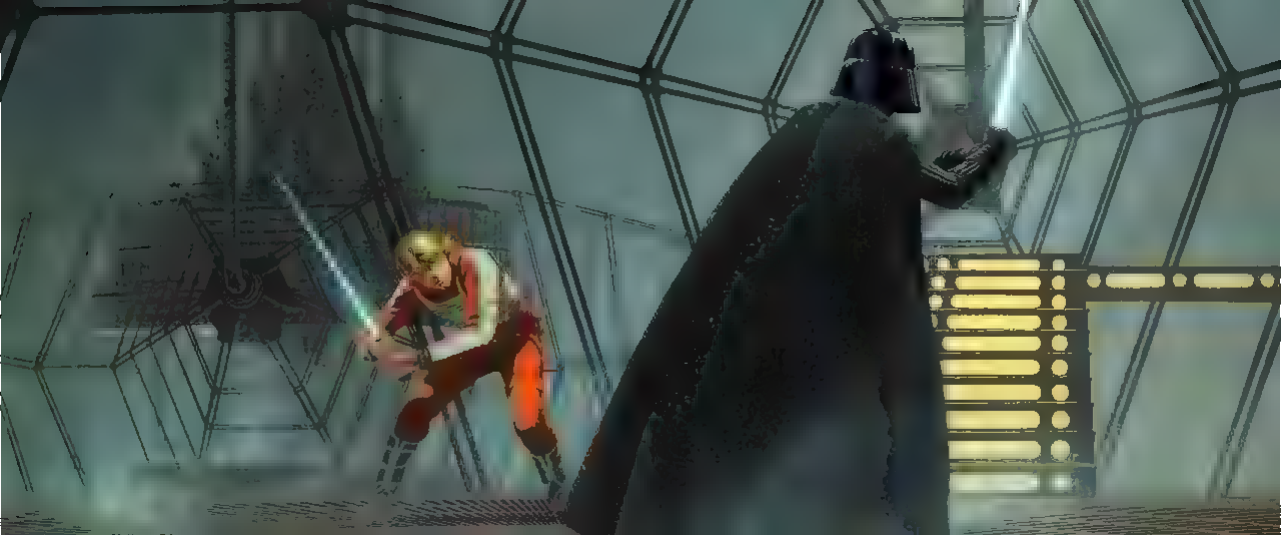
Drawings for production illustration, Luke and Vader duel in carbon freezing chamber

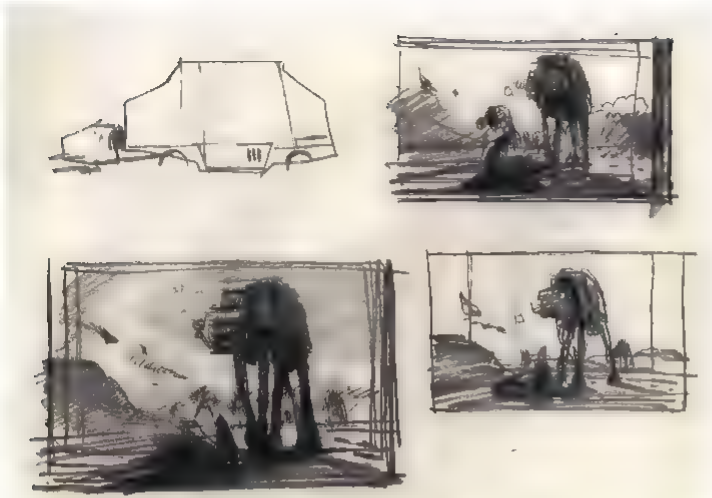
Preliminary illustration, Luke and Vader duel in carbon freezing chamber

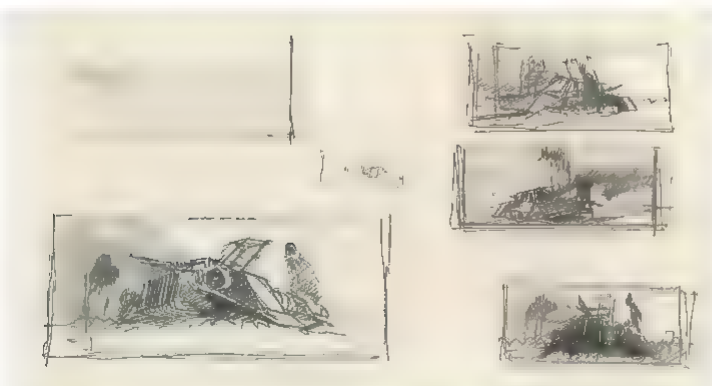
Production illustration, Luke and Vader duel in carbon freezing chamber, late 1978 or early 1979
The production illustration completed while McQuarrie was working at Elstree Studios are identifiable as the artworks are on English-made illustration boards. In this illustration Luke's pocket is based off of a late-drawing costume designer John Mollo provided to McQuarrie of the X-wing pilot's snow jacket. McQuarrie interpreted the sleeve quilting as white, when in actuality it was orange like the rest of the jacket. This illustration is one of the largest McQuarrie completed on the three films at approximately 25" wide. The majority of the production illustrations for the three films measure between 16" and 18" in width; several were done larger for Empire and a handful smaller for Jedi.

FOLLOWING SPREAD: **Detail from production illustration, Luke and Vader duel in carbon freezing chamber, late 1978 or early 1979**









"The Imperial walkers are *the War of the Worlds* more than anything else. Where the Martians walked in machines like giant spiders I was trying to come up with a way of making this battle different." LUCAS

"I've got the walker maybe a little too far away for the story, but just for the composition I made it that way. I had a line drawing of Luke's costume that John Mollo gave me when I started this. I got whatever I could—the latest stuff on the walker on the costume and speeder—and just painted it as closely as I could. I wanted to show that split second where you have to make a life-or-death decision." MCQUARRIE

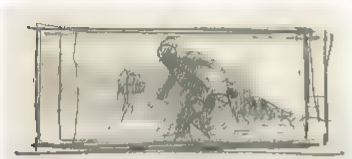
Thumbnail sketches, Imperial walker

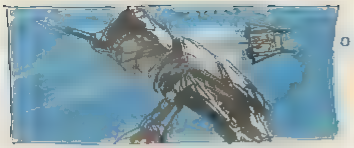
[illegible]

3–4 Thumbnail sketches for production illustration, Luke and Imperial walker

Drawing for production illustration, Luke and Imperial walker

5 Production illustration, Luke and Imperial walker, circa Spring 1979




OK

WONDERFUL!

"Those flames overhead. I thought, represented another aspect which may have just been lit and has burnt itself away. I don't know why but I don't really believe these things use any kind of petrol fuel but an explosion is a more exciting aspect of battle — the great trail of flame that rears behind some vehicle that has been hit — so put it in." McQUARRIE

1 Thumbnail sketches, Imperial walker and snowspeeder

Drawing for production illustration, version 1
Imperial walker and snowspeeder
This drawing features an extensive composition and more detail in the figures.

3 Drawing for production illustration, version 2
Imperial walker and snowspeeder

4 Production illustration, Imperial walker and snowspeeder

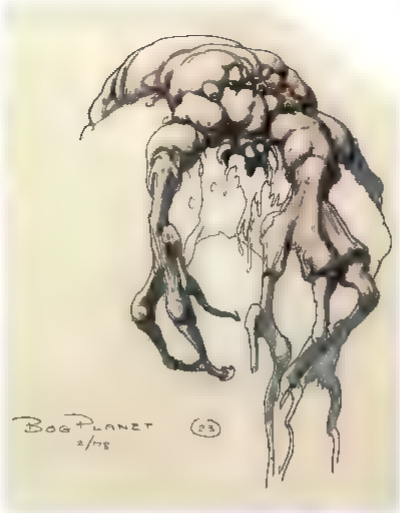
2

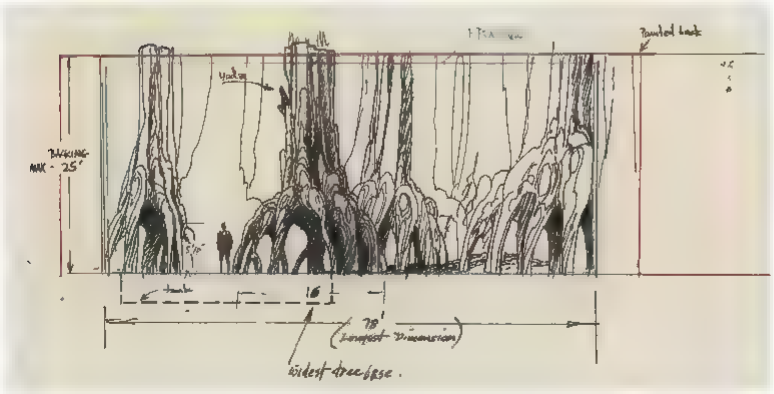
1 Thumbnail sketches, bog planet and concept sketch, bog planet creature. December 1978

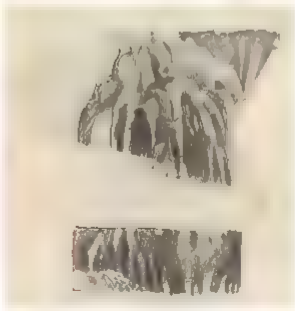
2 Concept sketch, bog planet tree December 1978

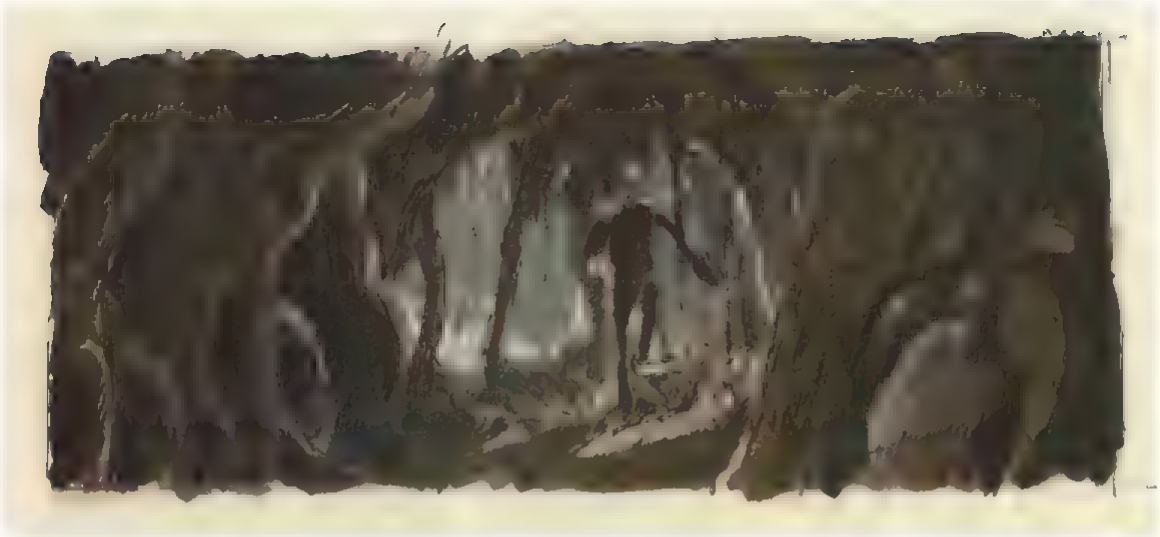
"I did some work on the bog planet that I'm very proud of. I enjoyed the sketches more than the finished paintings. The bog planet is a jungle-like forest world. There were going to be lots of weird snakelike, octopus like creatures on Dagobah. It was going to be a spooky jungle place with threatening things. I thought of all kinds of creatures, like a giant white spider, a crablike monster, a giant slug. I imagined that everything on the planet was petrified except for the fungus-like things that grew on the floor, which was food, basically, for the creatures that lived there." MCQUARRIE

BOG PLANET


BOG PLANET
2/78
23


Vader
Roasted Leek
BACKING
MAX - 25'
16'
78'
(Longest Dimension)
Widest dress.





1, 2 Concept sketches "bog planet," December 1978

4 The creature department for *The Empire Strikes Back* built a bog monster based on McQuarrie's sketch, though it never appeared in the film

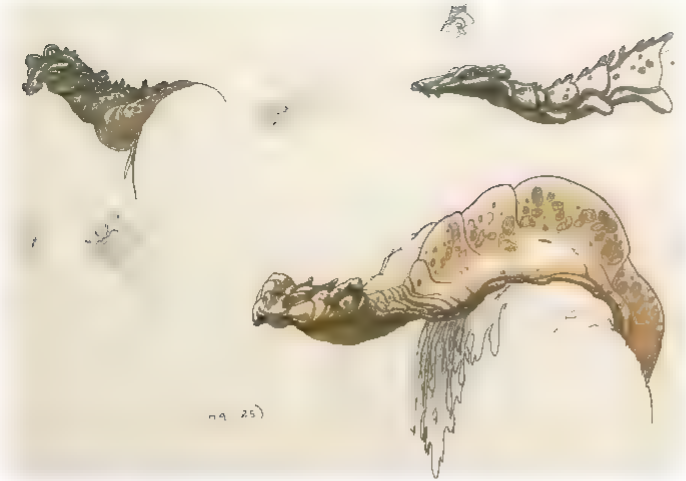
5 Concept sketch, bog planet trees

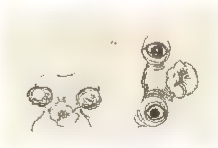
6 Technical drawing, bog planet set

4, 5 Thumbnail and concept sketches, Luke at the bog planet tree cave, circa December 1978

"...don't like explanation of anything. The beauty of film is that you see it and you hear it and the audience goes along with you. The confrontation between Luke and Vader in the cave is very simple. For instance ...uke goes down into a hole that becomes a cave, and it's totally real. If it wasn't done totally real, it would have no power, no tension." KERSHNER

1 ↓ Concept sketches, Luke confronting Vader in tree cave, January 1979





1–5 Concept sketches, bog planet creatures, circa January 1978

6 Thumbnail sketches, mynock attacks *Falcon*

7 Concept sketches, mynock

8–10 Concept sketches, mynock heads, circa January 1978

"I have a feeling that my spirit, or my deep subconscious, has all the references there. I've seen all this stuff in my life. And that is why it's hard for a young person to be terribly good—it's that they have seen less than an older person. They just haven't had time to go through all the books that an older person's had time to do and been all the places in the world, under different circumstances, that an older person's had. So, they're not going to be as full of stuff to go on.

"I feel that the state of mind in which good work comes out is when I'm totally relaxed, without pressure. There's no point pounding my brain—the best thing I can do is collect my thoughts as soon as I'm told what's needed. Then I lie down and let it get unconsciously. I sort of semi-sleep, and somewhere along the way of going to sleep or coming out of it, I get exactly what I need—it's just there, rising like the bubbles in champagne from somewhere inside." MCQUARRIE

Concept and thumbnail sketches, bog planet creatures and Luke at tree cave, January 1979

Concept sketch, mynock, February 1979

Concept sketches, "mynock heads," January 1979

Concept sketches, "tree creature, bog planet," January 1979

3

4

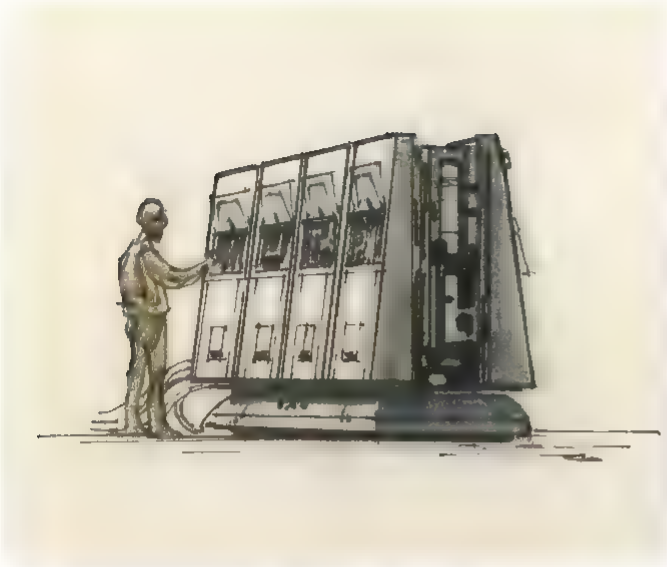
3 Concept sketches, "mynock," circa January 1979

4 Concept sketches, mynock

5 Full-size mynock puppets were created by the creature department and puppeteered on set

4

5



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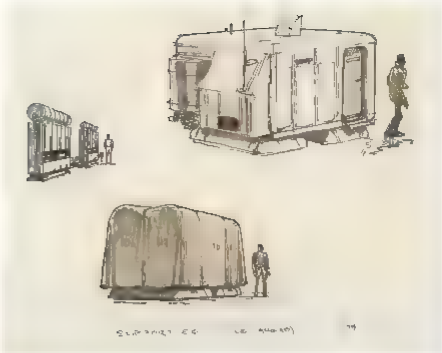

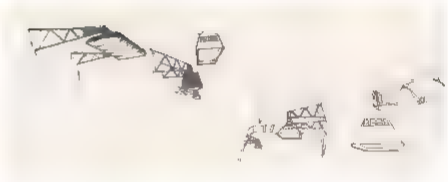

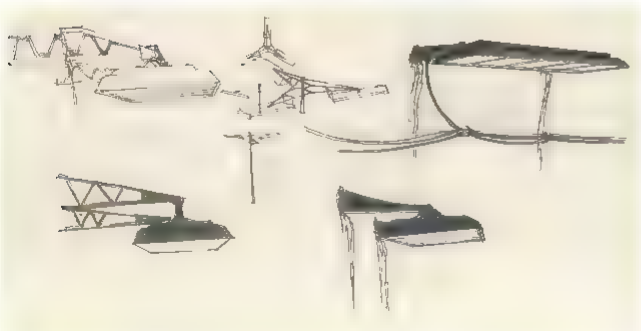

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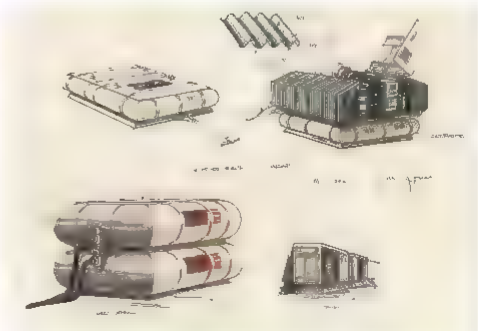

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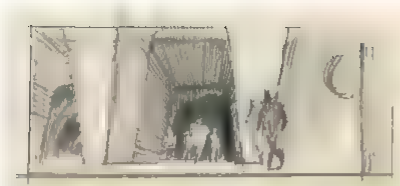

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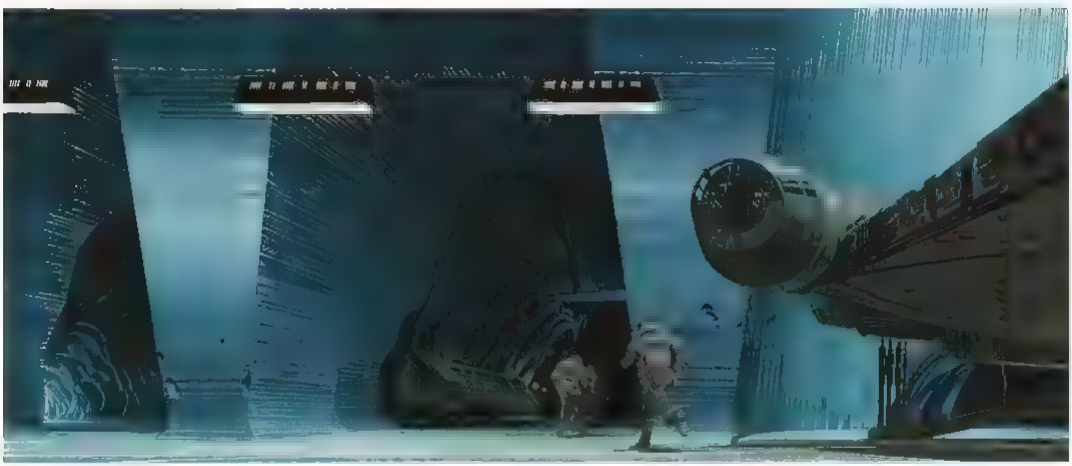


5

1, 2 Concept sketches, "support equip (ice hangar)," January 1979

3, 4 Concept sketches, rebel hangar flights

5 Concept sketches, ice planet equipment, circa January 1979

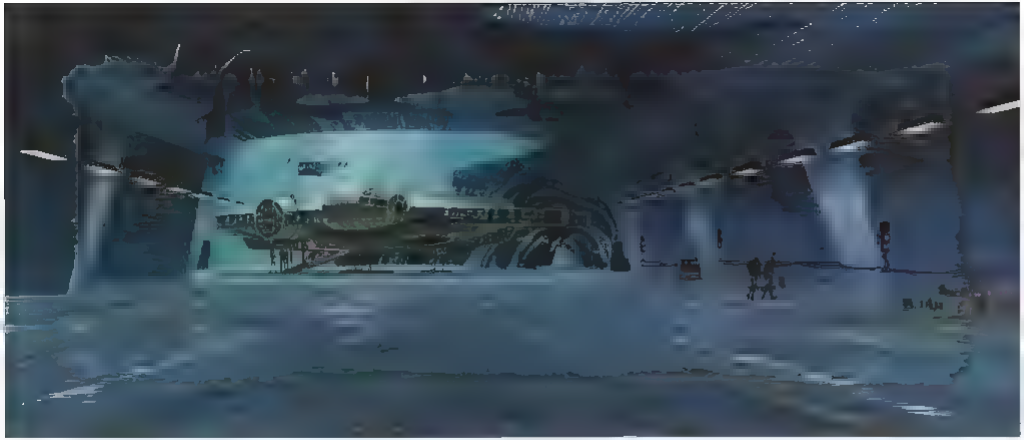
6 Thumbnail sketches for production illustration, the *Millennium Falcon* in ice hangar

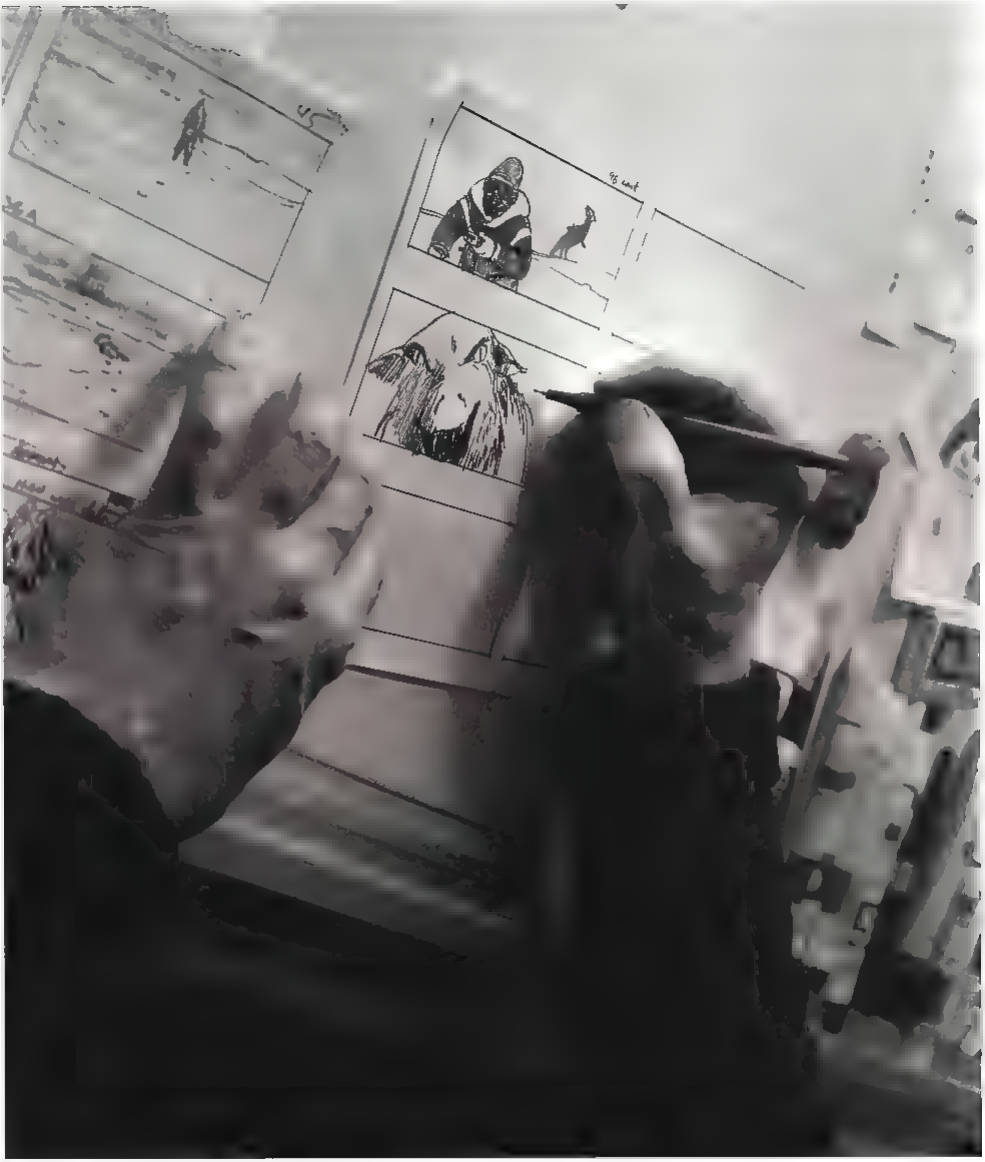
7 Production illustration, the *Millennium Falcon* in ice hangar
McQuarrie completed seven illustrations of the rebel ice planet base, some including both his pencil working in the 15 October 1978 – October 1978, resolution 1600 x 1200, 300 dpi, RGB, courtesy of the UK October 2018 – June 2019.

"We had many more paintings on *Empire* because we had the resources and the time. Of the *Empire* paintings, there are several of the same thing or similar things, like the ice hangar. We wouldn't have done that on *Star Wars* because we knew we could only afford one, but on *Empire* we could afford three or four, and we would pick the one that was the best, the one that would go in the portfolio." GARY KURTZ PRODUCER

This [2] represents a wall of the hangar deck, and it's done to show the possibility of using a matte painting to fill in things that we didn't have. In other words, this was just the studio wall back in here as seen through these big pillars, which we planned to build. This was my idea of a way to make the cave look bigger. These were sort of bug-out tunnels, escape routes from one part of the cave to another." McQUARRIE

"If you look closely at the film, you'll see giant sets, but you see them only briefly. Usually, in Hollywood pictures, when you have giant sets, you pull back and show them. But here the sets were not important; it was the people in the sets that were important. If you look at the scene in the big hangar where Leia is briefing the rebel soldiers, it's huge, yet you see it for just a few seconds. I never wanted to say, 'I'm going to show the sets.' I wanted to show a piece here, a piece there, and eventually the audience would put it all together in their heads. You see more of a set if you show it in pieces around the actors than if you show it in a long shot. If I ever used a long shot, it was for an emotional effect, not to show the sets." *[Author's note: Kershner's style here followed the style Lucas had established for Star Wars.]* KERSHNER





McQuarrie works on storyboards for director Irvin Kershner at Elstree Studios. McQuarrie and fellow illustrator Ivor Beddoes collaborated closely on the sequences; frames were frequently redrawn or photocopied and modified as ideas evolved. The pair also incorporated photocopies of boards done earlier by Joe Johnston into their sequences, as seen here under McQuarrie's left hand.

Storyboard, probably emerging from snow. *McQuarrie sometimes colored storyboard illustrations, even fine-tuning*

STORYBOARDS

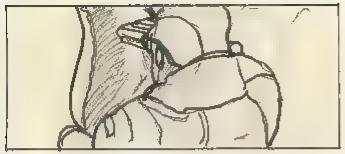
DURING HIS PERIOD IN THE UK, McQuarrie did some work on storyboard sequences with director Irvin Kershner and fellow sketch artist Ivor Beddoes. "Beddoes was a great old English storyboard artist," says producer Gary Kurtz. "He was very fast.

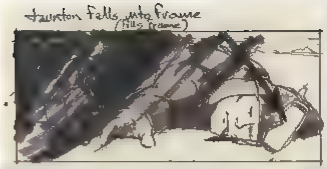
"I remember Ralph saying he learned a lot about camera placement and how lenses work from doing the storyboards," says Kurtz. "Ivor was one of those people who would sketch out the storyboard for a shot and would say, 'This is a 35mm lens four feet off the ground, and this is what you will see.' And ninety percent of the time he was very accurate. He had learned this skill through his entire career, and Ralph learned a lot from him. Some of the illustrations Ralph did for *Empire* were more like elaborate storyboards taken from specific positions."

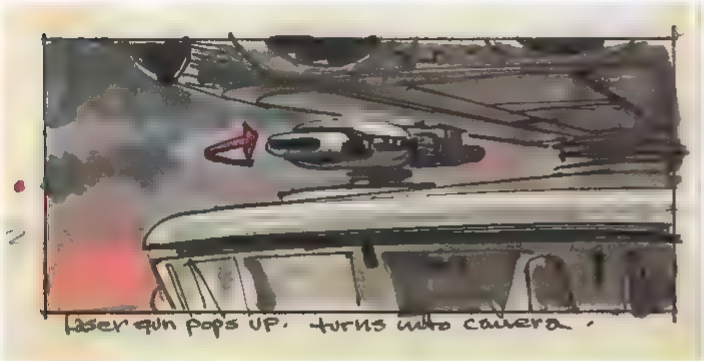
"Ivor was just about retiring when he met Ralph," adds production supervisor Bruce Sharman. "They were working along terribly well together. They were two completely different styles, but there was tremendous respect between the pair of them. Ivor did the famous movie *The Red Shoes* as illustrator and designer. He asked Ralph and myself to his flat in London to see some of the original *Red Shoes* work, to see how they had done it in those days. I think Ralph really appreciated that."

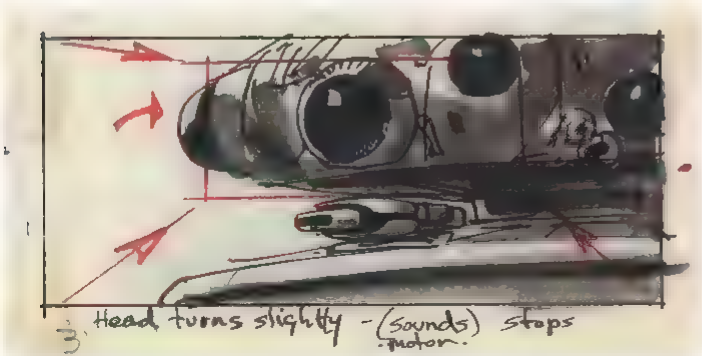
McQuarrie, Kershner and Kurtz would frequently meet at the end of a shooting day to discuss upcoming sequences. "Ralph is incredible," Kershner says. "He's not just a great technician, he has a very lucid mind. There's simply no waste there. He thinks on two levels at once: the dramatic and the specific."

McQuarrie made significant contributions to storyboards for several sequences, including Luke's training on Dagobah, the lightsaber duel at Cloud City, and the battle of Hoth. Earlier versions of some sequences had been done by Joe Johnston and Ivor Beddoes, but the boards were continually reworked as Kershner progressed. Frames were literally cut and pasted and redrawn as the sequences developed. The artists drew over each other's frames in some cases, and replaced them completely in others. Kershner also added doodles as they went. Much of the work was identified by the artists at the time so it could be properly attributed in *The Empire Strikes Back Notebook*, which reproduced many of the *Empire* storyboards









"After the script was finished I took off for England, and for the next year I sat for about six hours a day in a room and drew storyboards. I then took my drawings to an artist (Ivor Beddoes, who was later joined by McQuarrie, who made them larger more elaborate. But I figured out how the scenes were going to work, and in the late afternoon I would meet with the art directors, the costume people, and everyone else involved in the production, but most of the day for a year was spent storyboarding. So by the time I was finished, every single shot in the film was in my head because I had had the experience of doing it, of figuring out how it was going to work. Even though I didn't shoot the film exactly the way I drew it I basically knew the sets, the scale, and where to place the actors." KERSHNER

"I learned early on in art school that criticism was just part of the business of being an artist – that people were always going to question what you did. That's fair enough. They're paying you. I don't have the confidence to say, 'Ralph is always right', I really work as a filmmaker's helper." McQUARRIE

1 Storyboard (with additional work by Beddoes), Luke on tauntaun

2 Storyboard, Luke on tauntaun

3 Storyboard, "Taunton [sic] falls into frame (falls frame)"

4, 5 Storyboards, probot close-ups

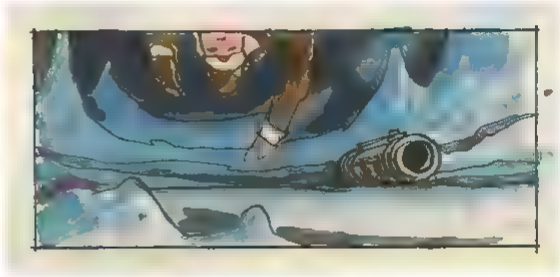
6, 7 Storyboards, Luke in ice cave

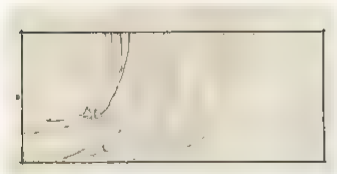
8, 9 Storyboards, Luke escapes ice cave
Ice monster takes in three figures on the facing page.

Dolly

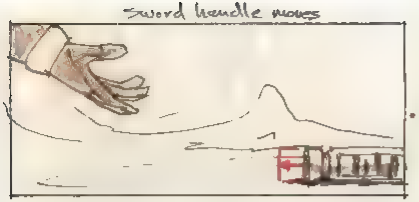
move ends to reveal -

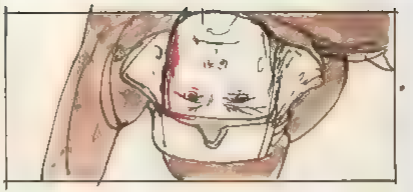
action cuts -

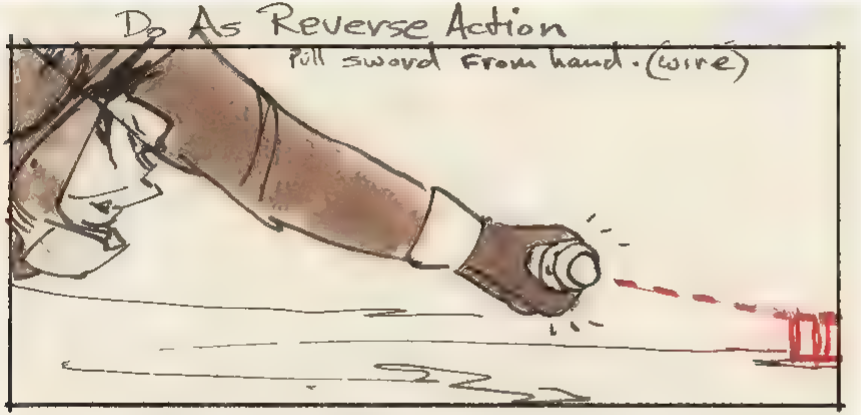


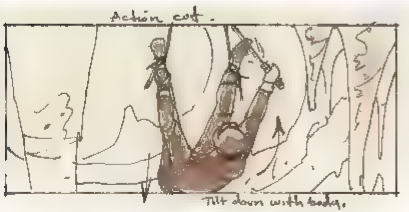


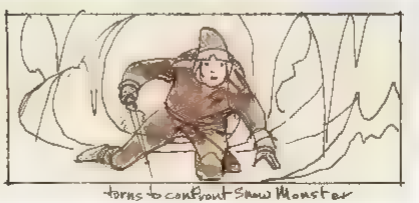
heavy monster · heavy Bass tone ·











a Storyboards, Luke escapes ice cave
The master plan of the battle had failed miserably

c Storyboard, rebel base exterior

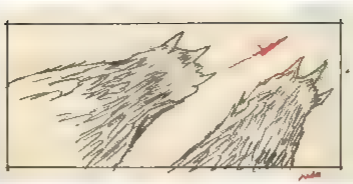
d Storyboard, Luke awakens

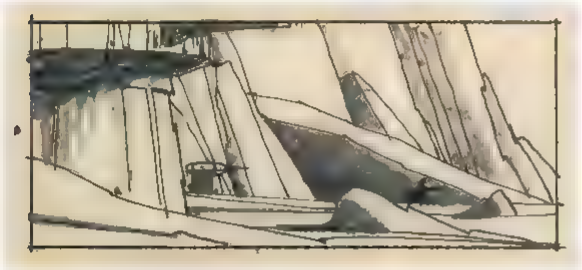
Storyboard, Luke's vision

Storyboard, Luke collapses

At least almost covers frame. Luke swings sword.
monster backs off as Luke exits.

6





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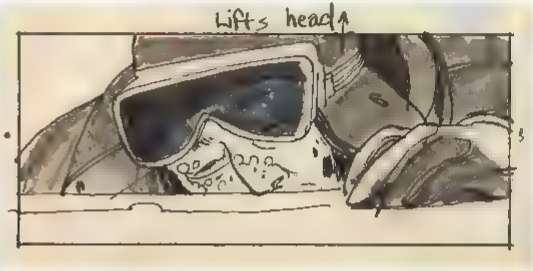
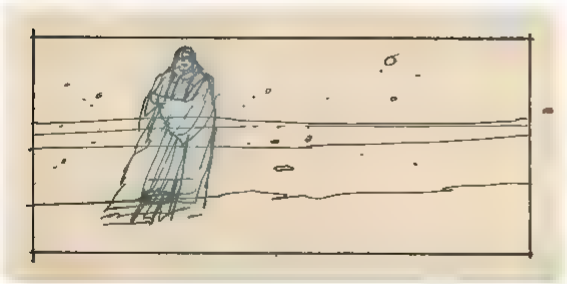

Lifts head

10



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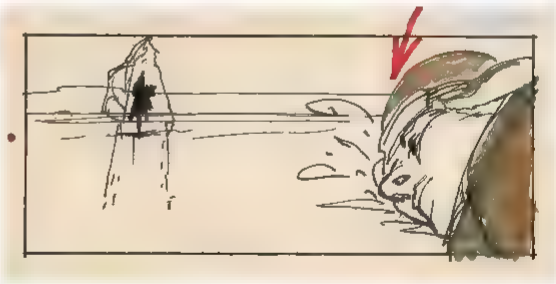

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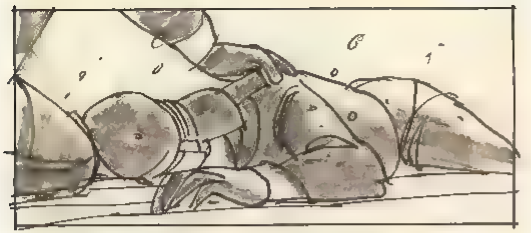
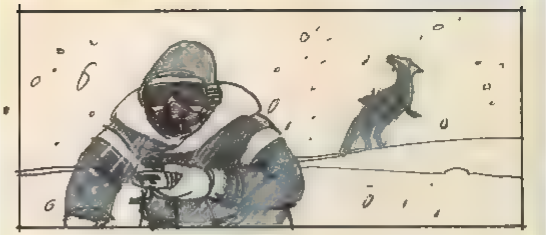
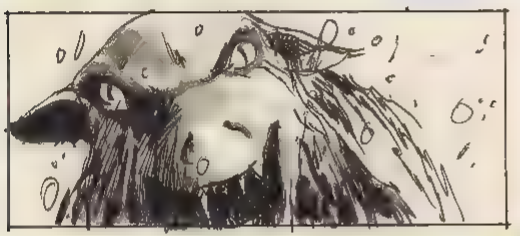
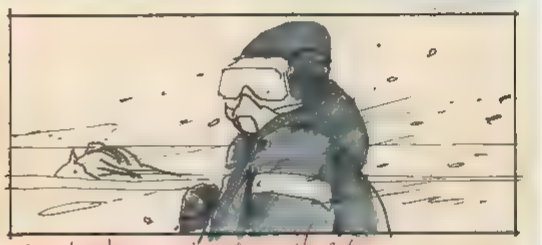
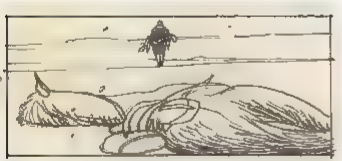
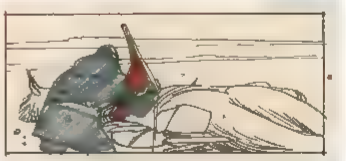


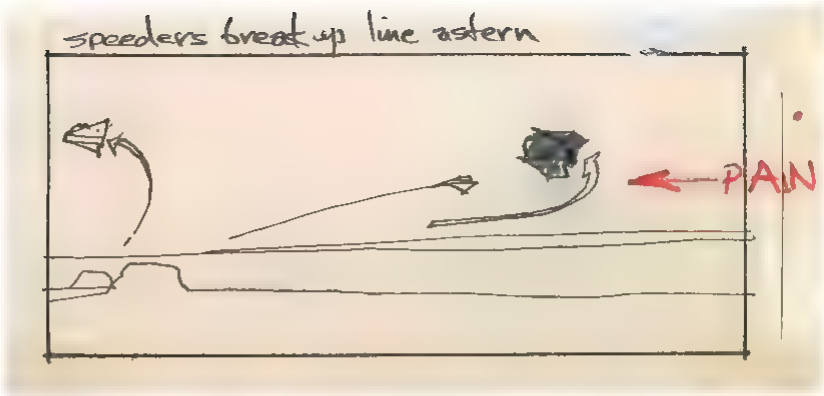


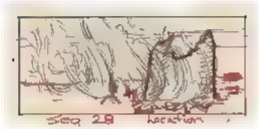


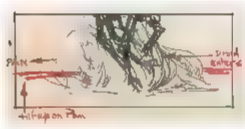

Bends down - tussles with Bobby -

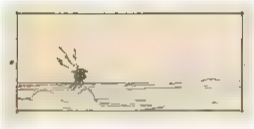


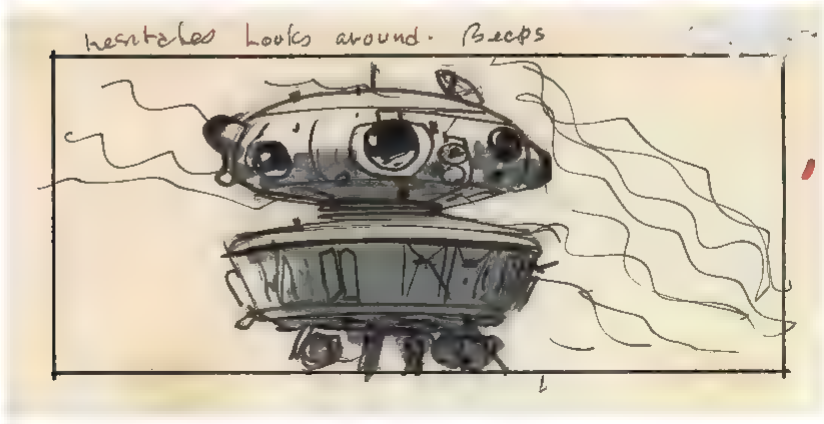










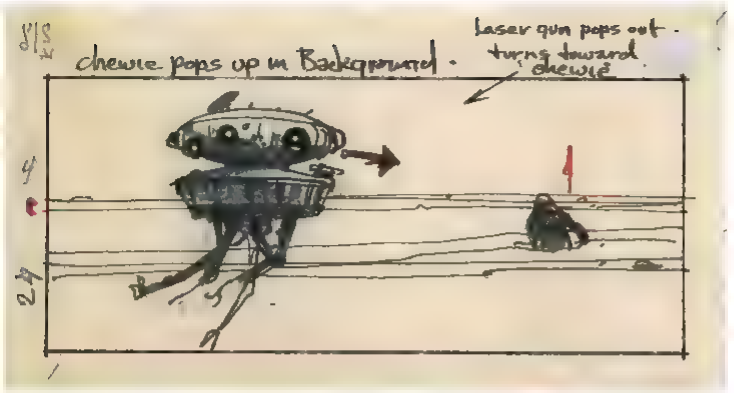


1, 3 Storyboards, Luke, Han, and tauntaun

4–7 Storyboards, Han prepares for nightfall

8 Storyboard, snowspeeders

9–12 Storyboards probot



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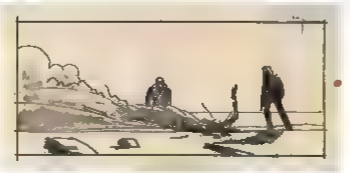


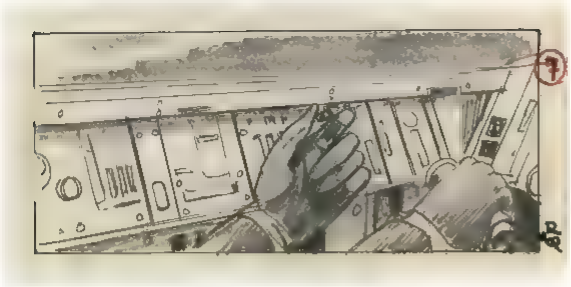
4

1 4 Storyboards, probot confrontation

5 6 Storyboards, X wing interior and R3-D3

7 8 Storyboards, Luke and R2-D2 on bog planet

Certain storyboards were signed by the artists at the time of production. Easy to tell with 'rotating panels' in The Empire Strikes Back *Notebook (published November 1980), which reproduced many Empire storyboards.*



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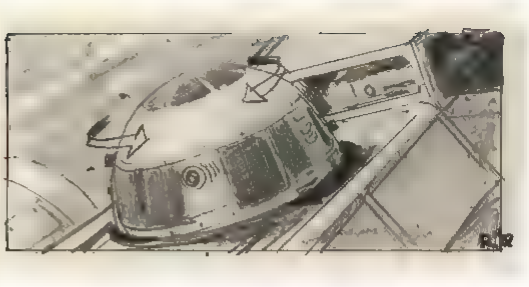

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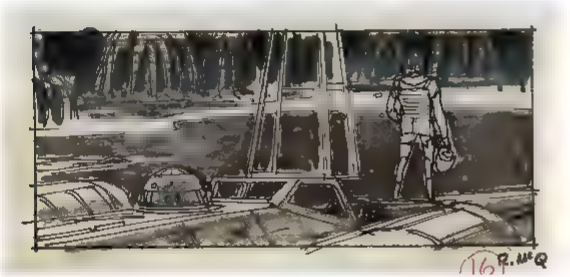

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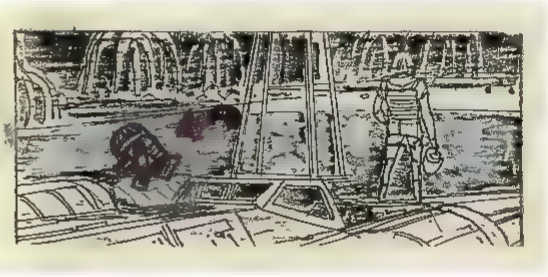

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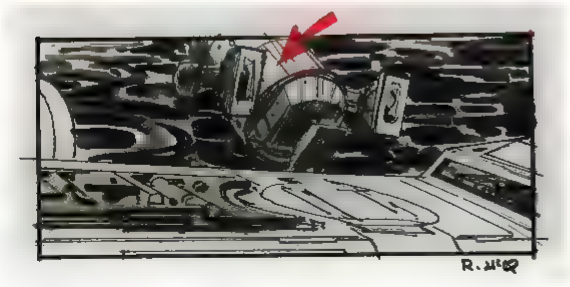

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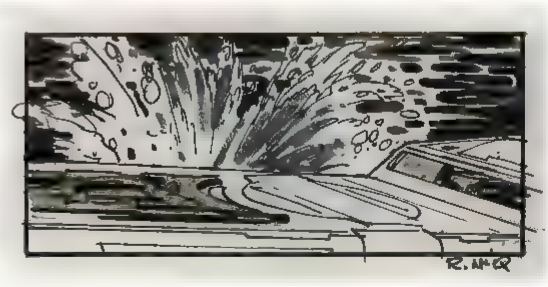

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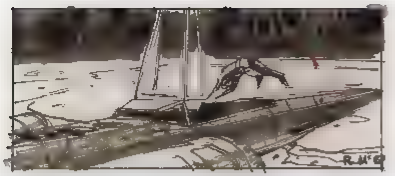


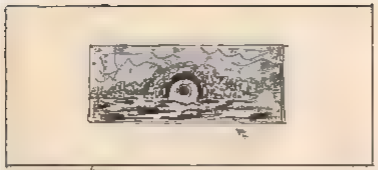
1 Storyboards, Luke and R2-D2 swim to shore

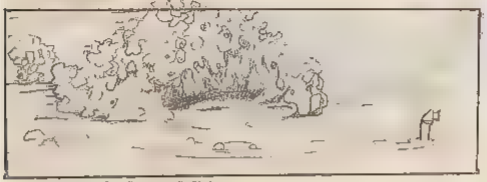
8 Storyboard, Luke watches R2-D2 spit from bog monster

9–10 Storyboards, creatures peering through roots on bog planet

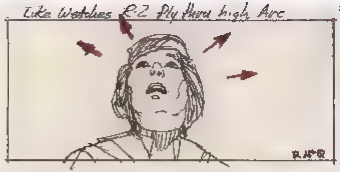
11 Storyboard, Luke and R2-D2 on bog planet

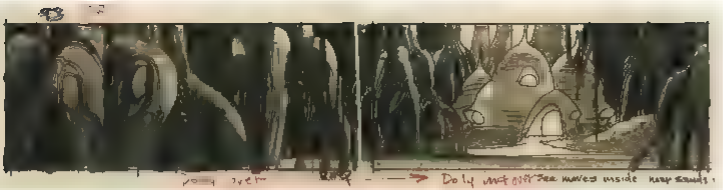
12 Storyboard, Luke with Yoda and R2-D2 on bog planet

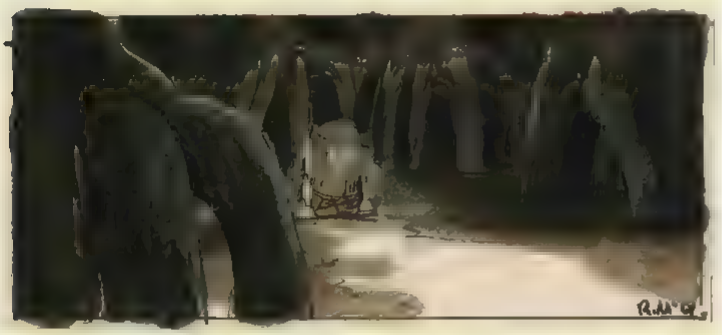


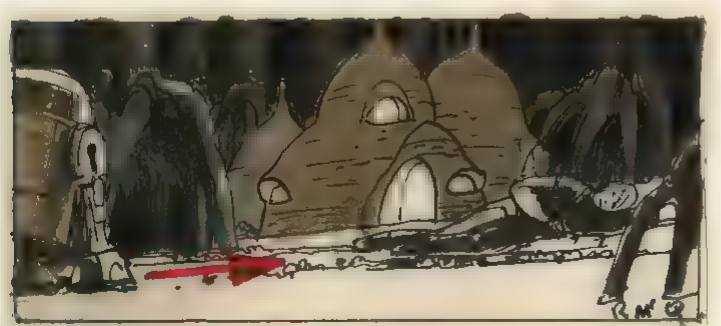


POV Luke of a "monster" fish



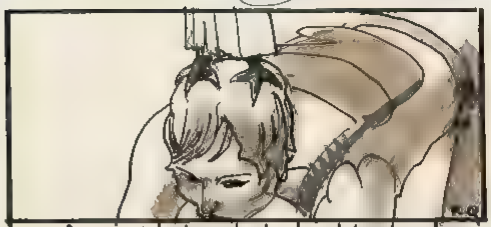




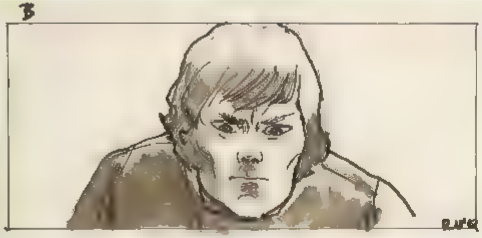


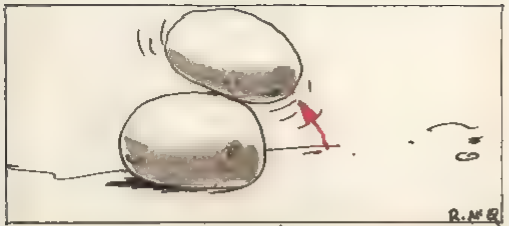
4.3 Storyboards R2-D2 on bog planet

4.4 Storyboards Luke trains with Yoda
storyboard 164 is a photocopy of the lower portion of 3, with a slight alteration


(6A)
Yoda hops to stand on Lukes head —
then hops out of Frame to Right

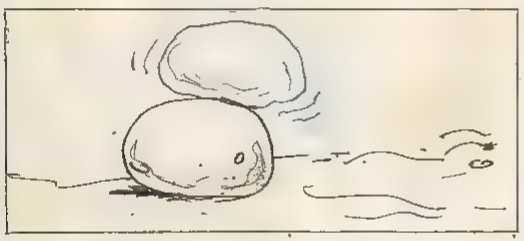
(6B)
Yoda throws Bar.

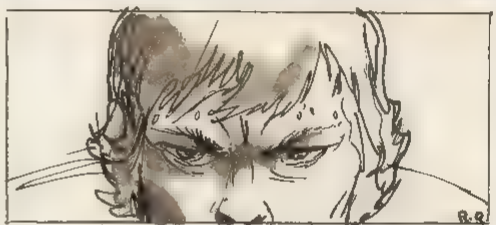

B



stone teeters - seems to stay

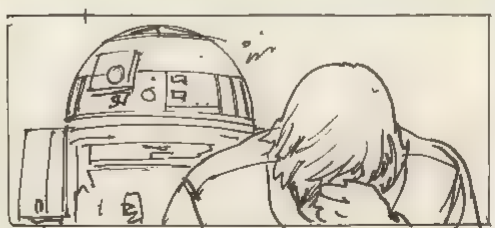
Yoda slowly blinks eyes.



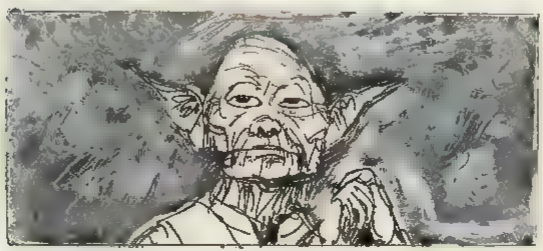


Luke - really serious this time.

then topples



Artoo beeps sadly.



7 Storyboards, Luke trains with Yoda

8, 9 Storyboards, Luke attempts to raise X-wing

10 Storyboard (with additional work by another artist), Yoda

11 FOLLOWING SPREAD Storyboards, Luke trains with Yoda

44

309
C

B

84

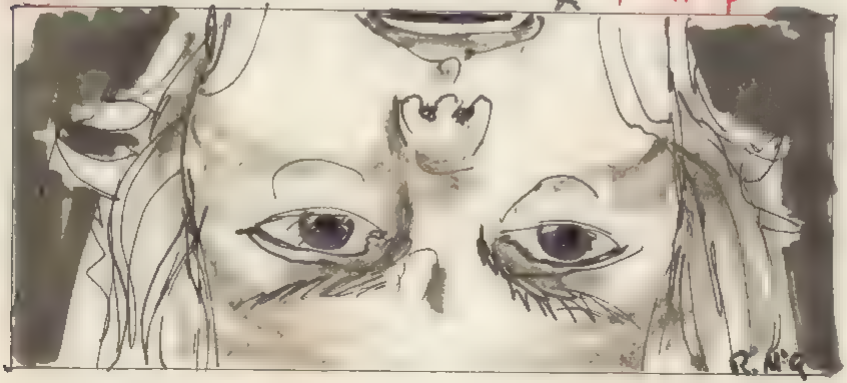
45

309 X
1

R2 enters frm. [redacted] one hand comes off around. (Luke collapses)

83

A tilt up



2

R.M. '88. (30)

A Concept sketch, January 1979, bog planet tree
McQuarrie thought of the bog planet floor as like a mushroom or fungus.

Thumbnail and concept sketches, bog planet creatures and trees

B Concept sketch, bog planet creature

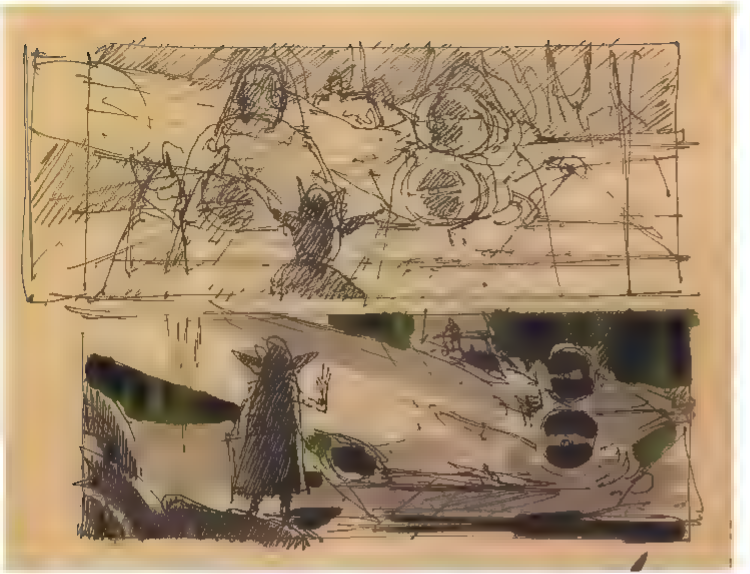
C Thumbnail sketch for production illustration, Luke and Yoda on bog plane.

Concept sketch, bog planet tree

NOTE The Empire Strikes Back *Elstree studio pre-production concepts continue from page 47*

"I thought of the roots as hands, like shapes like spider legs. These are kind of a fungus. They look kind of like mold. When Luke approaches this mysterious tree that Yoda has selected for him to have this transcendental experience, he has to walk through this stuff, when you step on them they kind of squash and this white stuff comes out. It was a feeling that Kersh had that Luke should have to go through this test and this ghastly experience was part of the test.

"I think a lot of these great artists who are very ambitious to get into films are rather disappointed when they finally get into it because their ideas that they think are just perfect are not brought to fruition on the screen because of various problems that come up." McQUARRIE

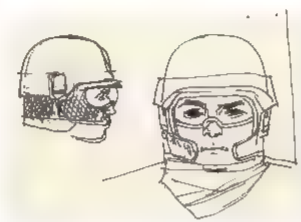


"I use a combination of an acrylic medium, which is a paint that is waterproof once it's dry. It won't pick up. And then I use Designers Gouache, which is an opaque watercolor. You can use it transparently or opaquely, so I use a combination of transparent color and opaque. I put down a tone over the board, usually, and paint into it so I've sort of lost all the white. I'm relating every value to somewhere in the middle. It seems to be easier to paint." McQUARRIE

1 Concept sketches for production illustration, Luke departing bog planet

2 Production illustration, Luke departing bog planet

3 Detail from production illustration, Luke departing bog planet



There wasn't any planning on my part, especially when I was asked to do costumes for the ice planet. It seemed logical that basically it was going to be white, especially for a military operation in the snow. It turns out everything is white because you don't want to be seen so there weren't really any color considerations there." MCQUARRIE

Costume sketches, Han's snowsuit

1 Costume sketches, ice planet rebel snow outfits and helmets

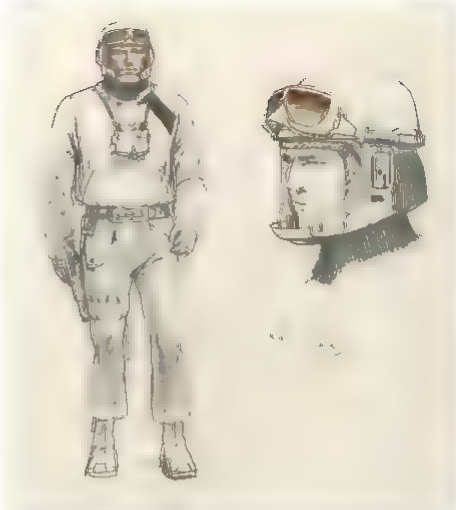
2 Costume sketch, Han's snowsuit, January 1979

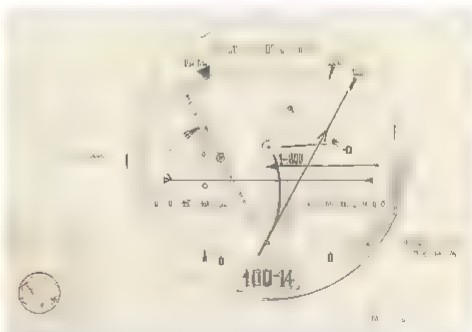
3 Costume sketches, ice planet rebel snow outfits and helmets

4 Costume sketches ice planet rebel snow outfits and helmets, circa January 1979

5 6 Costume sketches, Han's snowsuit, January 1979

Concept sketch, multiple graphic, January 1979

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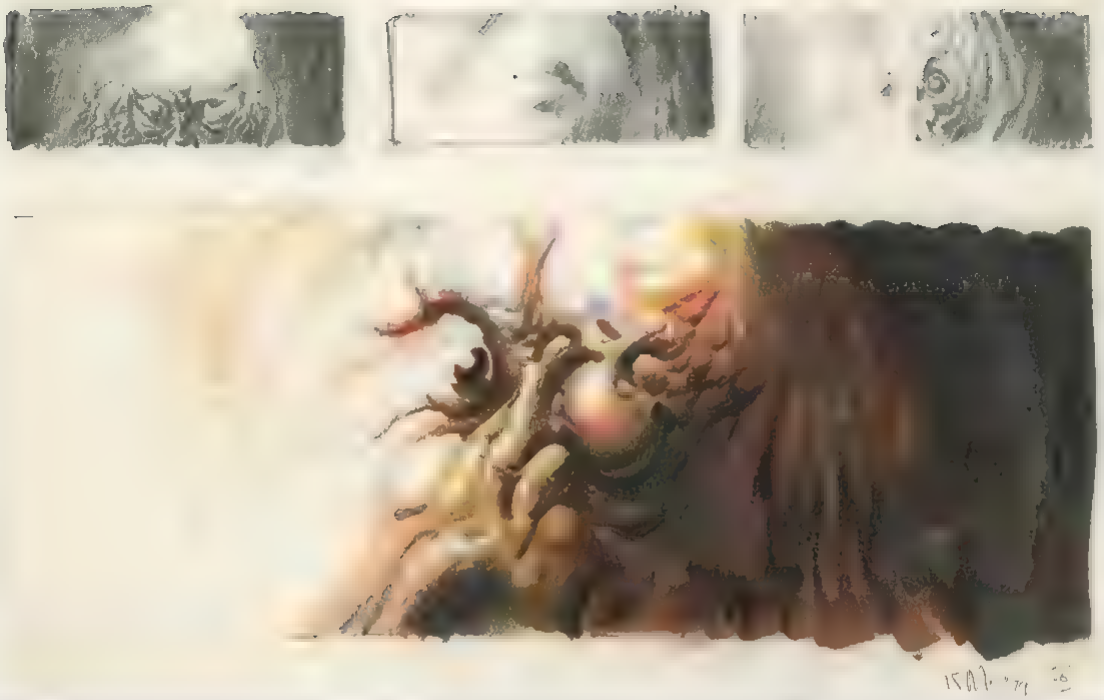
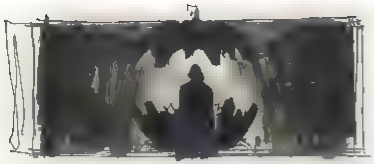
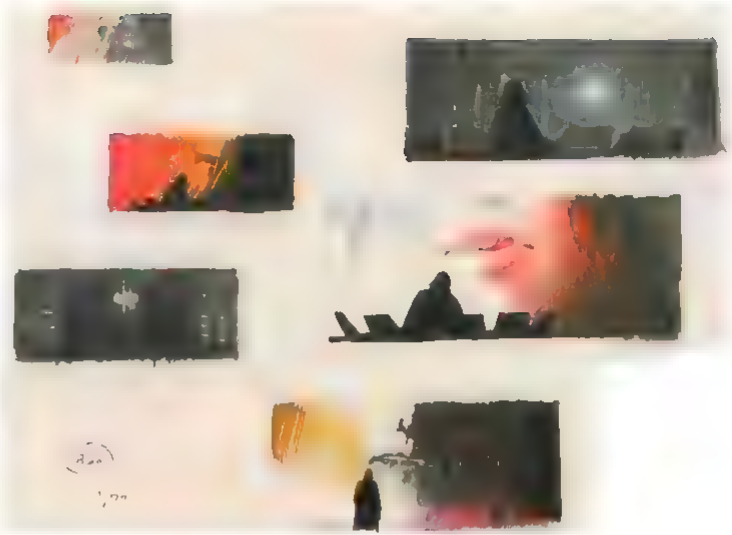
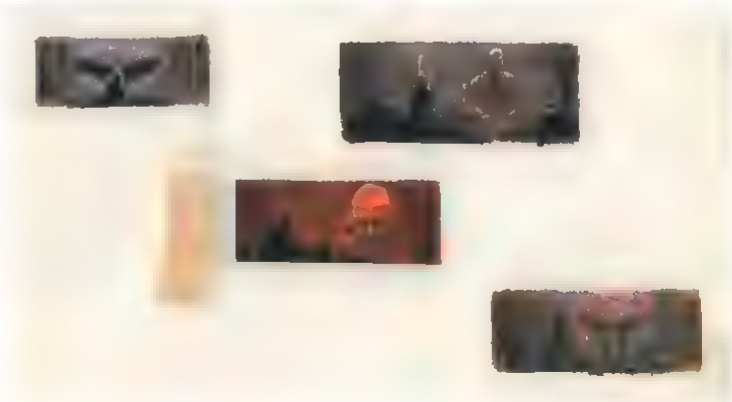






"Ralph had a concept that I thought was brilliant as the Emperor spoke, he would visually change and manifest into different forms depending on whether he was happy or angry. The Emperor might say, 'Yes, yes, perhaps we could do this,' and you would see beautiful flowers grow in time lapse, alien butterflies flapping their wings, and bright happy colors swirling about. When he was angry, he might say, 'We must destroy them,' and there would be storm clouds, lightning bolts, planets exploding. The idea was years before ILM developed the technique of morphing. It just wasn't what George wanted at the time. Ralph's ideas were always amazing and sometimes really far out."
CRAIG BARRON, MATTE PHOTOGRAPHY ASSISTANT

"When I fall in love with ideas, I never anguish about the fact that they weren't included in the film. Some artists get pretty upset when their concept work does not turn into what they wanted it to be, but I understand the process." MCQUARRIE



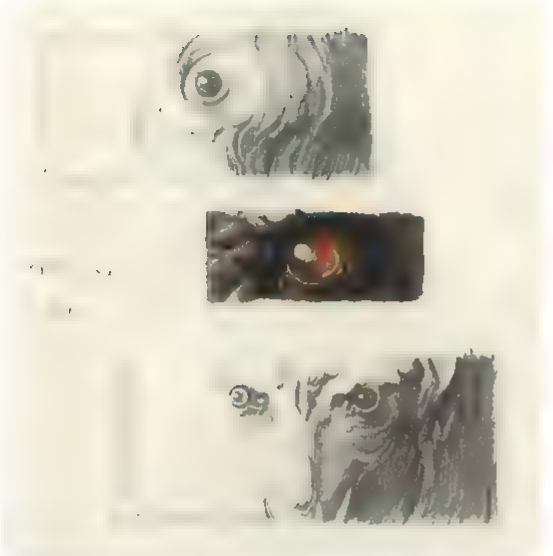
1 Thumbnail and concept sketches, Vader communicates with the Emperor, circa January 1979

2 Thumbnail sketch, Vader communicates with the Emperor

3 Thumbnail sketch, Vader communicates with the Emperor, January 1979

Thumbnail sketches (from transparency), Vader communicates with the Emperor, January 1979

4 Thumbnail sketches, Vader communicates with the Emperor, January 1979



5

2 Thumbnail sketches, Vader communicates with the Emperor, January 1979

3 Concept sketches, "mynock," February 1979

4 Concept sketches, bog planet creature, February 1979

Concept sketches, Cloud City residents, January 1979

"I made some costume sketches. Kershner was a little uncertain about some of the costumes that John Mollo was coming up with. And just to see what I had in mind, I did a lot of sketches, although John did not use those sketches." McQUARRIE

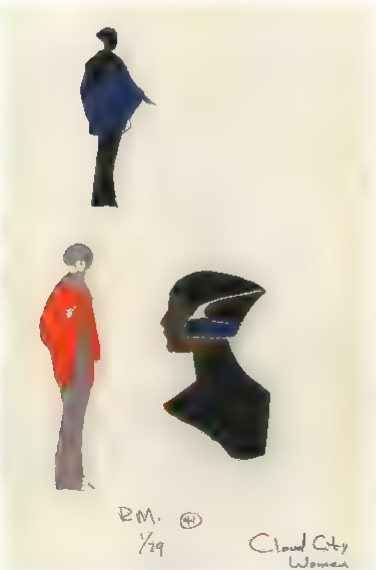
"I made up those little people [4]. We had a big argument about it because George said 'Gee, maybe it's wrong to have them. And I said, 'Why?' 'Well, because they're saying that the little people are slaves.' I said, 'They're hugmen. They're not slaves, they're workers. When Chewbacca finds Threepio in the junk room, I made that scene up, just to have fun with it." KERSHNER

"Color was going to come from the new costumes of Cloud City. I had visions of very rich-colored costumes—rich kind of dark hues and other new things. There hasn't been that much color in the films. Most things are metal, mechanical-looking things." MCQUARRIE

1 Concept sketches, Lando's aide and *Boba Fete's [sic] gang*

2 Concept sketches, *Boba Fete's [sic] gang*, January 1979
The creature department built many more based on these sketches for the bog men "hugmen."

3–7 Concept sketches, "Cloud City women," circa January 1979

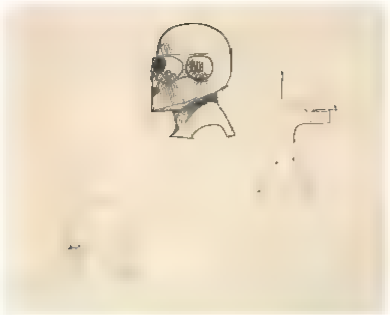

RM.
1/79
Cloud City
Women

Princess
cloud city · RM
1/29

42

Princess

43



Concept sketches, "Princess, Cloud City," January 1979

[illegible]

4 Concept sketch, "Princess"

6 Concept sketches, Cloud City guard headgear

5–7 Concept sketches, Cloud City guards

"I like all drawings. I think I'm just interested in drawings and paintings. My art school experience was enough to get me interested. There's not a drawing that I don't find interesting. I like Norman Rockwell's illustrations very much. He gets tremendous humanity, yet also retains technical precision—you can tell that his lighting and costumes and props are absolutely accurate. I used to love the illustrator Robert Fawcett. he was one of my favorites. He may have showed me composition and design. Marcel Pire, N. C. Wyeth, Andrew Wyeth as well. They're all wonderful painters, and everything they do is great." McQUARRIE

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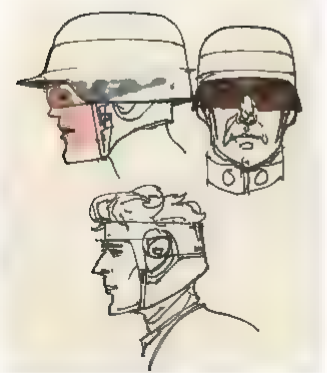

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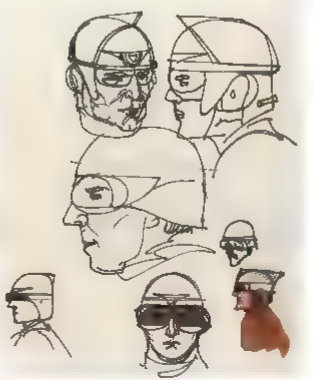


6

1 **Concept sketches, helmets**
The portrait sketch in the upper right resembles Ida Lupino

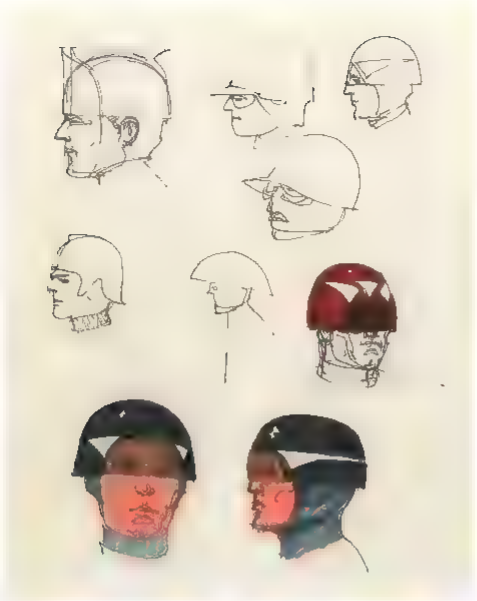
2 **Concept sketches, rebel helmets**

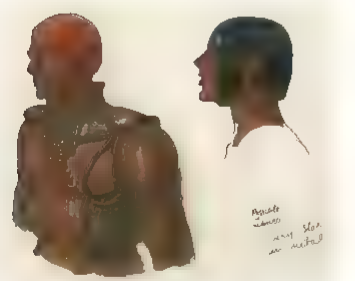
3 **Concept sketches, helmets and headgear**
The headgear seen in the lower sketch is based on designs from Flash Gordon which McQuarrie incorporated frequently in his early concept work for the original film

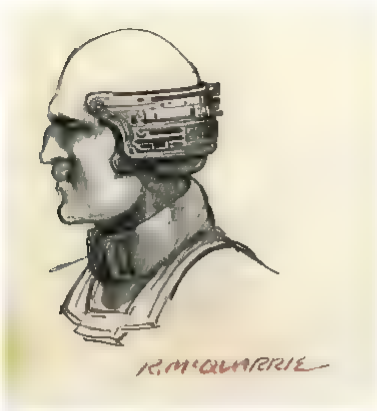
4 & 5 **Concept sketches, helmets**

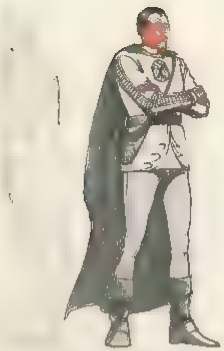
* 11 **Concept sketches, Cloud City resident (possibly Lando), February 1979**

12 **Concept sketch, Cloud City resident, February 1979**









Concept sketches, "guards Cloud City," January 1979

Concept sketches, "Cloud City guard"

Concept sketches, "Possible Lando"

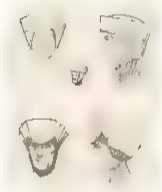
Concept sketch, Cloud City guard, February 1979

Concept sketches, Lando's side

Concept sketch, Cloud City resident

Concept sketches, Cloud City resident (possibly Lando)

Concept sketches, Cloud City residents



1 Concept sketches, Cloud City residents

2 Concept sketch, "Cloud City guard"

3–7 Concept sketches, Cloud City residents

8 Concept sketch, Cloud City guard or Lando

9 Concept sketches, Cloud City residents

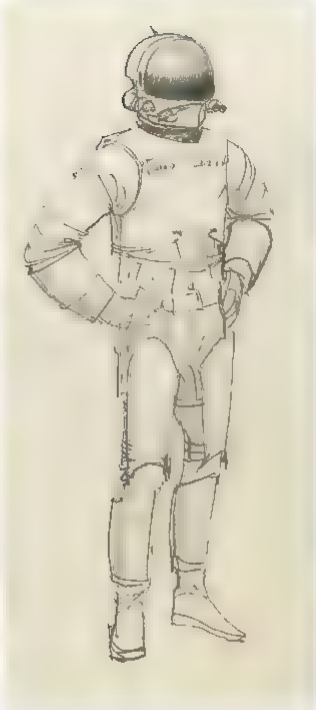
10 Concept sketches, Cloud City helmets

11 Concept sketches, Cloud City spaceman or guard

12 Concept sketches, Cloud City helmets

a

c



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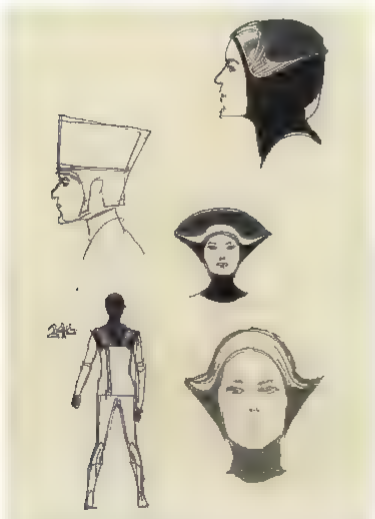

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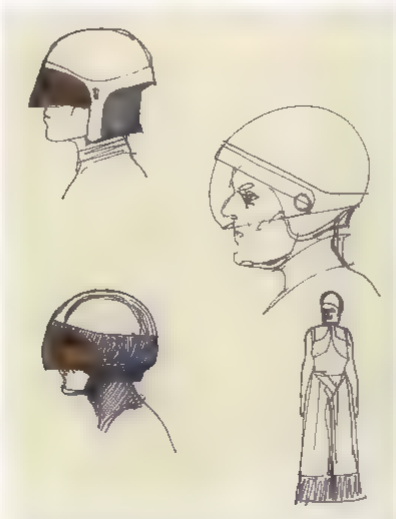

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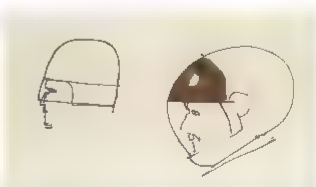

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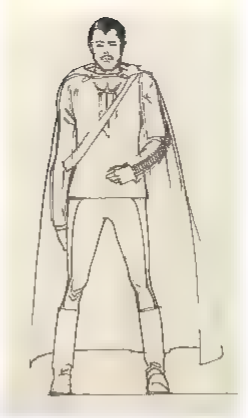

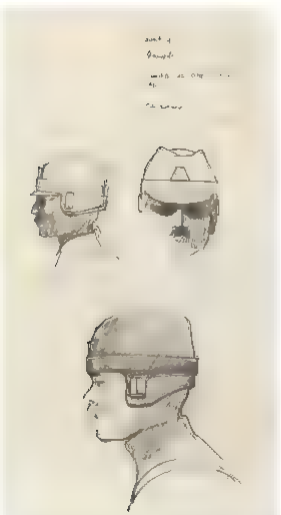

1, 2 Concept sketches, Cloud City guards

3 Concept sketch, Lando

4 Concept sketches, Cloud City guard headgear

5 Concept sketches, "Possible Lando

6 Concept sketch, Cloud City resident or Lando

7, 9 Concept sketches, Lando

10 Concept sketch, Lando and Lando's aide

11 Concept sketch, Lando

12 Concept sketch, Lando's aide

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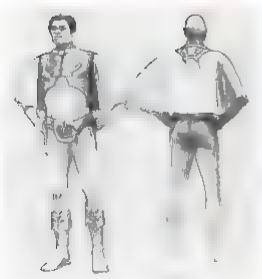

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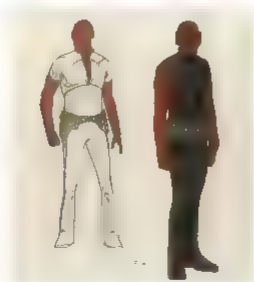

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11

1-5 Concept sketches Cloud City residents

"There were quite a few films made about bounty hunters in the Old West. That's where that idea came from." LUCAS

"It becomes fun to sit and draw something fantastic. I mean, to just sit and sketch something that is sitting in front of me, it's a facility I have but it isn't exciting to me." MCQUARRIE

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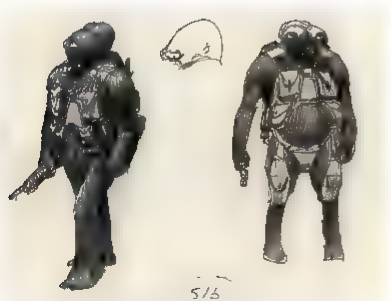

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3

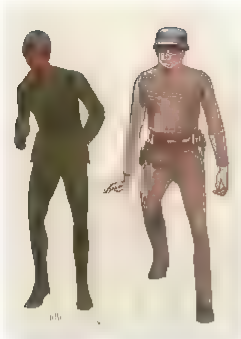
1–2 Concept sketches, bounty hunter

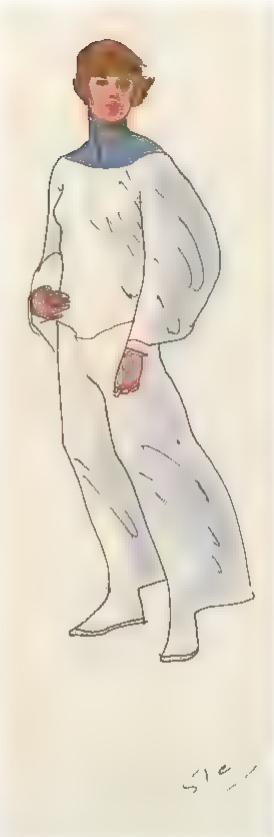
3 Concept sketches (from transparency), bounty hunter, February 1978

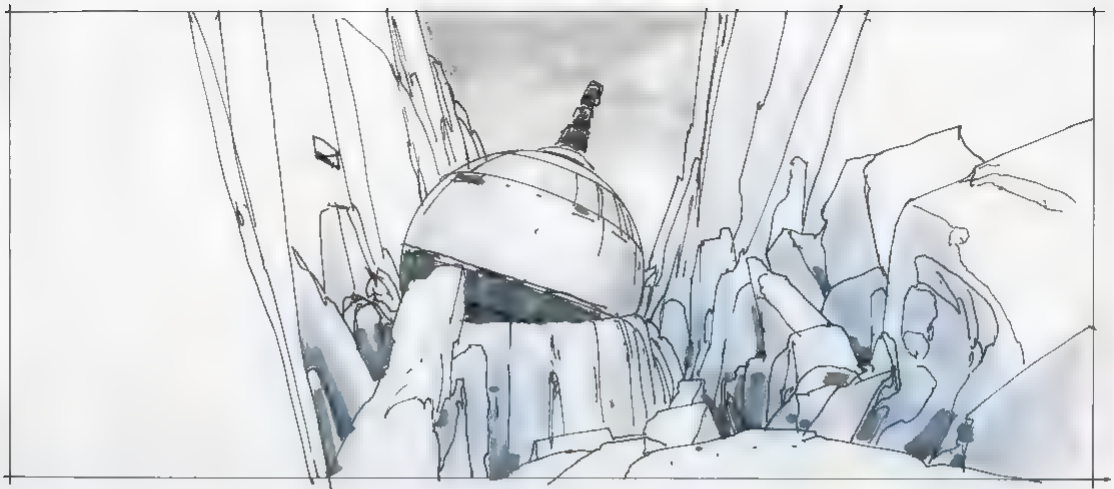
4–5 Concept sketches, Cloud City residents, circa February 1979

6 Concept sketch, Cloud City guard

7–10 Concept sketch, Cloud City residents, circa February 1979







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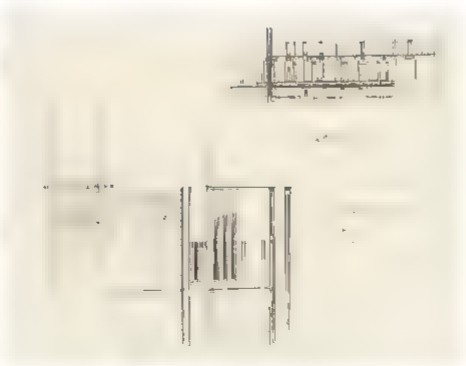

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1 Concept sketch, ice planet ion cannon, February 1979
This sketch may have been a study for a matte shot, as ref. 4 was did a similar production illustration of the cannon for a different location, some earlier. see volume 1, page 196 [4].

2 Concept sketches 'Cloud City' reactor vane walkway

3 Concept sketches 'Cloud City' reactor vane details

4 5 Concept sketches, ice planet mobile turret, circa February 1979

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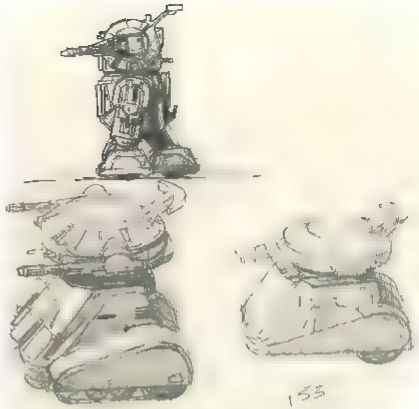

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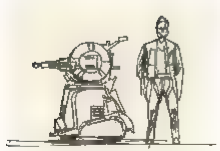

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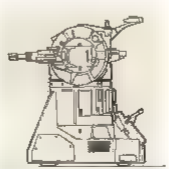

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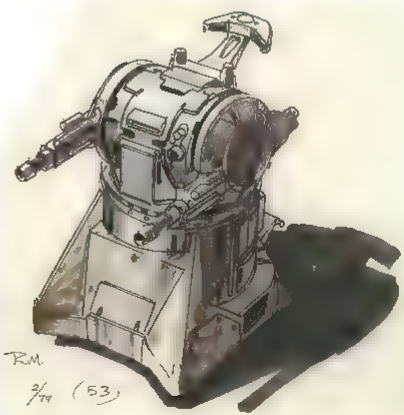

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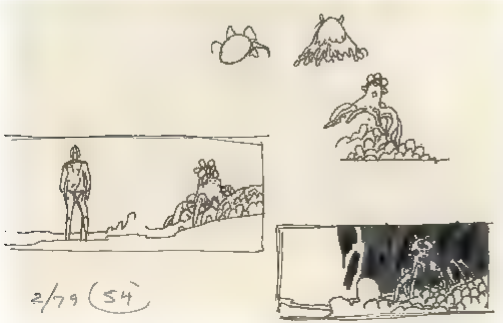
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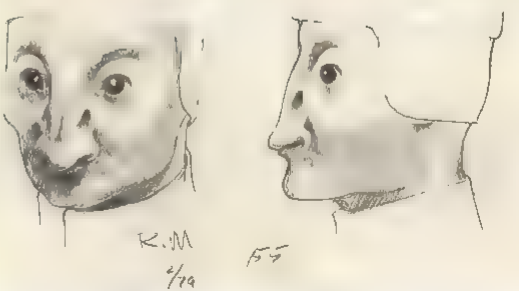
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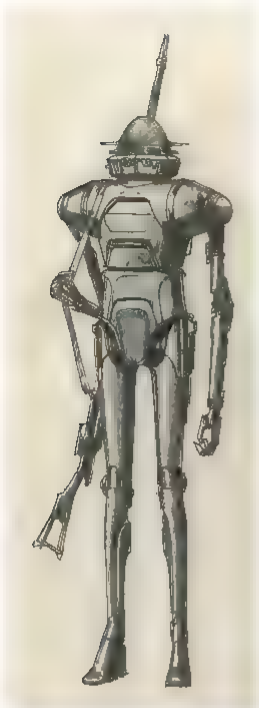

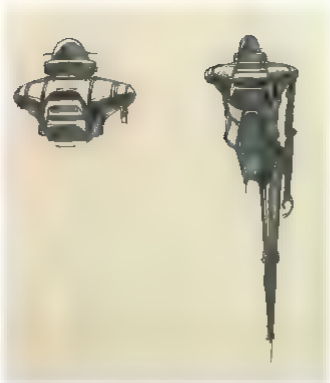

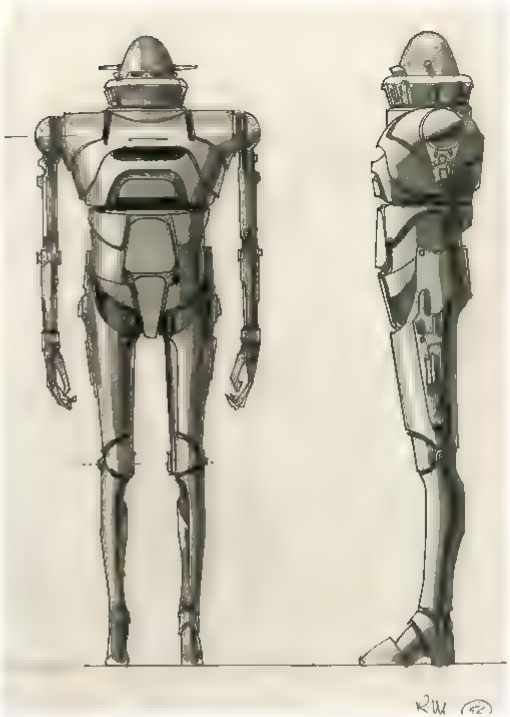

a Thumbnail and concept sketches, bog planet tree creature, February 1979
Mick Garris completed a final version of the Ralph McQuarrie illustrated Star Wars universe. See page 18 [illegible]

b Concept sketches, Cloud City resident, February 1979

c, d Concept sketches, droid bounty hunter circa February 1979
Mick Garris revised this design based on input from Lucas. See page 98 [illegible] version of F-9D2.

LUCASFILM MOVING CARD

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"Somebody came in saying, 'We need an illustration for this card. They were going to send it out to notify everybody that we were moving. I thought about it for about twenty minutes and I said, 'Well, show a moving truck with all the stuff on it from *Star Wars*. Then I thought 'Nah, that's no good.' And finally I thought, 'Oh, the whole gang is coming up the freeway and you can see Darth Vader on his motorcycle and Threepio and Artoo in the speeder and so forth. I exaggerated the size of everything and made the scale more dramatic, and made this painting which I really loved doing." **McQUARRIE**

1, 2 Thumbnail sketches for illustration, Lucasfilm moving card

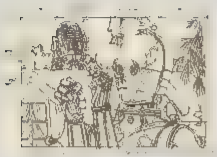
3 Drawing for illustration with McQuarrie's notes 'From transparency 3), version 2, Lucasfilm Moving Card

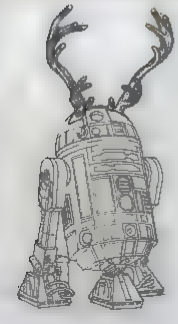
4 Drawing for illustration, version 3, Lucasfilm moving card

5–7 Drawings for illustration, version 4, Lucasfilm moving card

8 Illustration, Lucasfilm moving card, September 1979

1979 LUCASFILM HOLIDAY CARD





"Ralph would usually do three different sketches for the Christmas cards and then George would pick the one he liked best for Ralph to complete. Ralph would often show me his different versions and we'd talk about what made them good or bad. Of course they were all good." BARRON

"It was the Christmas cards and Christmas things that I did that were the most fun." McQUARRIE

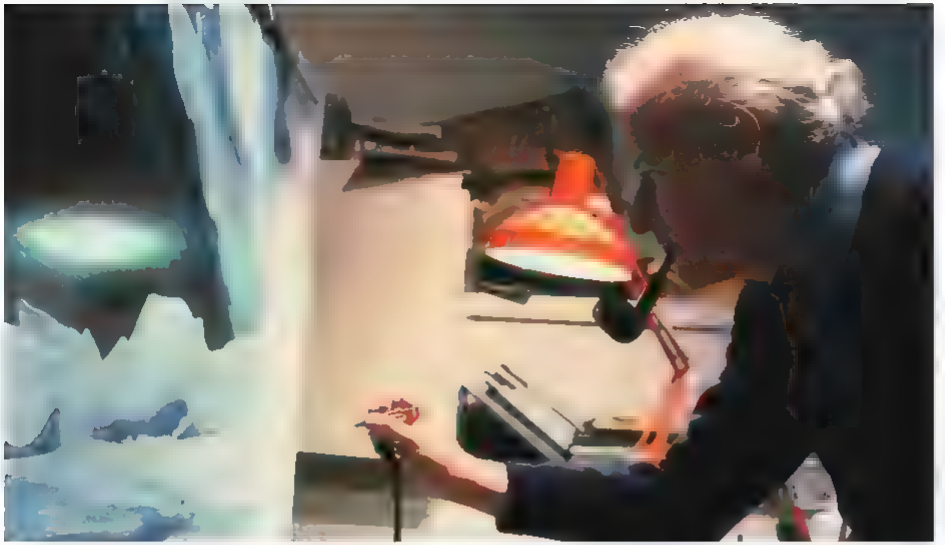
a ConLegi sketch, Lucasfilm holiday card (year unknown)

b Thumbnail sketch for illustration, Lucasfilm holiday card (1979)

c–d Drawings for illustration, Lucasfilm holiday card (1979)

e–h McQuarrie illustrated many of Lucasfilm's holiday cards through a period of more than fifteen years; see pages 148–49, 280–81, 283, 289, and 374.

Above: Illustration, Lucasfilm holiday card (1979); R2-D2 as a reindeer and C-3PO as Santa Claus



MATTE PAINTING

THE EMPIRE STRIKES BACK gave Ralph McQuarrie an opportunity to expand on his experience with matte painting. The expansive film contained far more matte shots than its predecessor, where he made his matte painting debut, and McQuarrie tackled more than twenty of *Empire*'s matte shots. Beyond the artwork itself McQuarrie worked on shot design and reviewed "wedges," or camera tests. He contributed to shots wherever he was able and regularly reviewed dailies with George Lucas and key ILM staff.

McQuarrie's approach to matte painting was different to department head Harrison Ellenshaw's. "Ralph's background is more as a technical illustrator so his style was different to traditional matte painters," says department assistant Craig Barron. "Harrison came from traditional matte painting because of his father Peter Ellenshaw. In traditional matte painting you push the paint around—you lay in a... the sections and then sharpen it and refine it to get a feeling of realism. The traditional technique was more like impressionist paintings, but Ralph was not that kind of artist."

"Ralph was awe-inspiring to watch," says matte artist Michael Pangrazio. "There was a lot of preparation in his work. He would put down friskets [masks] and cut them to shape—it was very meticulous. He's not like one of those avant garde artists who just slaps it on there to give an impression. His work was highly self-controlled and disciplined. It didn't necessarily need to be that way from a production point of view; it was just his style."

McQuarrie found the matte paintings frequently needed to be looser than his instincts led him to believe. "You have to get back to the point where you can see the painting about the size it's going to be on the screen," he said. "Then, if you squint down, you kind of get the general effect. If it still looks like a painting, you've got to keep working on it—taking out those things that look too fussed over and rendered. In an illustration you try to separate everything so that it reads and makes sense. Reality is more sloppy. Things blend together where they wouldn't in an illustration. Everything isn't so clear in the world."

1 McQuarrie works on a painting for shot OP-18 (see page 207 [2]) with the patience of a master artist—necessary to work with temperamental tools like airbrushes, which were prone to clogging.

"Harrison is the chief matte painter. He's the most experienced, and he has pretty much said, 'If you want to do this one, okay, I'll do that one,'" McQuarrie recalled. "Or sometimes he hasn't made it specific at all. We've both been just doing what seems to be the next thing in order. There wasn't any great deal of concern for who did that."

Despite McQuarrie's assessment of the work division, Ellenshaw felt McQuarrie's level of skill lent itself to certain subjects, especially technical ones. "I gave Ralph the matte shots that were going to be as close to Ralph's production illustrations as possible," he says. "Not as general concepts but actual shots. It was easier for all concerned for Ralph to do the bigger shots. Some shots would have been a waste for Ralph to do, because they were straightforward. I did the less important ones and spent a lot of my time dealing with the camera work, picking the wedges, and those kind of things. Ralph didn't want to deal with any of the technology—that wasn't his thing. Ralph always wanted to be busy. He would paint constantly, and that's why he was so prolific. It was in his nature; he didn't like to just sit around." McQuarrie and Ellenshaw painted in the same room, side by side. The department walls were frequently coated in storyboards and concept artwork. A large collection of *National Geographic* magazines were also on hand for reference.

McQuarrie was a mentor to many in the department, including Michael Pangrazio. "I may help Mike with some of the technical subjects," he said. "He hasn't done any technical drawing in the past—he's done a lot of mountains and nature subjects. So he gets into a little bit of a tangle."

Craig Barron worked as McQuarrie's assistant and helped him clean his brushes and prepare glass for the paintings. "The first thing I would do is spray the glass with acrylic spray paint, so that Ralph's paints would stick to it," he says. "The base layer was Krylon black or white spray paint, which they don't sell in California anymore because it's toxic. (So technically we can't do matte paintings anymore in California.)"

McQuarrie worked with a variety of media on the matte paintings, including oils and acrylics such as Cel-Vinyl, the acrylic animation paint he favored for much of his work. Regular acrylics sometimes leaned toward the cyan spectrum on film, but Cel-Vinyl was specifically formulated to reproduce accurately on film. McQuarrie worked with both traditional dry brush and airbrush techniques, painting atop the initial layer of acrylic that Barron had painted. The base layer would be black or white, depending on the subject matter.

All of the matte paintings were coated with a layer of varnish before being shot. The varnish sometimes had subtle effects on the way the painting photographed. "When you varnish a painting it protects it and makes the colors brighter. I hated to varnish Ralph's stuff," says Barron. "It sometimes made his subtle airbrushing harder to see, and I thought I was ruining the painting. You had to brush the varnish on vertically, not horizontally, because we lit the paintings from above and below at a 45-degree angle so you don't want the camera to see cast shadows from brushstrokes."

The *Empire* matte team settled on a glass size for the paintings of approximately 75 × 33 inches, in keeping with the 2.35:1 anamorphic widescreen aspect ratio of the film. The artwork was rarely painted all the way to the edges—in some cases more of the glass surface was used in one direction than another in order to facilitate a camera move such as a pan.

The department also established the processes they would use to create the final matte shots, which included in-camera front projection techniques and the VistaVision optical compositing process. All of the paintings were shot in the camera room, located next door to the artists' area. The front-projection setup was a technique that Stanley Kubrick used extensively on *2001: A Space Odyssey*. It allowed for the live-action element to be combined with the painting in-camera through the use of a two-way mirror, and it gave the artists the additional flexibility of reducing the size of the live-action plate. Many of *The Empire Strikes Back*'s matte paintings are labeled with focal lengths, which refer to the lens being used for the front projection setups. Longer focal lengths gave a greater reduction of the live-action shot being combined with the painting to create the final image.

A time-consuming but essential part of the department's work was creating wedges. "We photographed the painting, and then separately we would photograph the element, by turning the lighting on the painting off," explains Ellenshaw. "We would add different colored filters as a test, to try to find the best match. We would sometimes make adjustments to the painting and do it over again until it finally looked the way we wanted it to. Then you did the take. It was hugely intensive. You needed five, ten, twenty tries on this stuff. And sometimes the colors would change because of the lab. It was analog."

"Every morning we would get our film back, and it was my job to cut the different test wedges up, which contained variations of exposure and color on the painting and live-action elements to see how the shot looked," adds Barron. "We would look at the wedges as a group to pick the best match between the live-action and the painting. Based on how it looked the artist could repaint the blend, removing the matte line or color mismatch. The cameraman and artist would keep working together day by day to get the shot to the point where we felt it was a successful illusion and ready for George Lucas to review in dailies."

Once the department was happy with the wedging process, shots were submitted for review at dailies. "George was more likely to accept something before we felt it was finished because he's the producer and he's thinking of the big picture," Barron says. "We had what were called CBBs: Could Be Betters—which meant the shot was acceptable if you didn't get a better version. So at some point all CBBs became finals, whereas final meant you nailed it and moved on—it couldn't get any better. In the matte department there were a few CBBs that became finals because we just ran out of time, but whenever possible we would try to keep improving until we felt it was as good as it could be."

McQuarrie's skill and speed were valuable assets to the matte department. "Without Ralph, I don't think we could have made the deadline," Ellenshaw says. *The Empire Strikes Back* marked both McQuarrie's and Ellenshaw's final involvement with *Star Wars*'s matte paintings, and his last experience as a matte painter on any movie. The younger members of the department, Michael Pangrazio and Craig Barron, took on expanded roles for *Return of the Jedi* and for the first time had to complete the workload without McQuarrie.

"I was disappointed that Ralph gave up matte painting," says Barron. "Clearly Ralph made many of the best matte shots in the *Star Wars* movies, and personally I just missed learning from him and working with him so closely on a daily basis."

"The original approach to the sequence was to use plates and do blue screen composites, but it was just too challenging to get the blue screen fringing under control, although there were valiant efforts being put into it. I think it was Dennis Muren, that decided to do a tabletop with painted backdrops. I remember watching these beautiful backdrops being created and it still inspires me." JON BERG, STOP-MOTION ANIMATOR

"*Empire* was so much more difficult than *Star Wars* because the story took place within so many different kinds of environments like snow, jungles and beautiful clouds. *Star Wars* was mostly spaceships against a black star field. A snow-planet battle was the hardest thing to do because white is the culmination of all colors. Snow can look a bit yellow in one area and more blue-toned in a different area of the same shot—it was all much harder to add in the visual effects. The complexity of color-matching in *Empire* was really great.

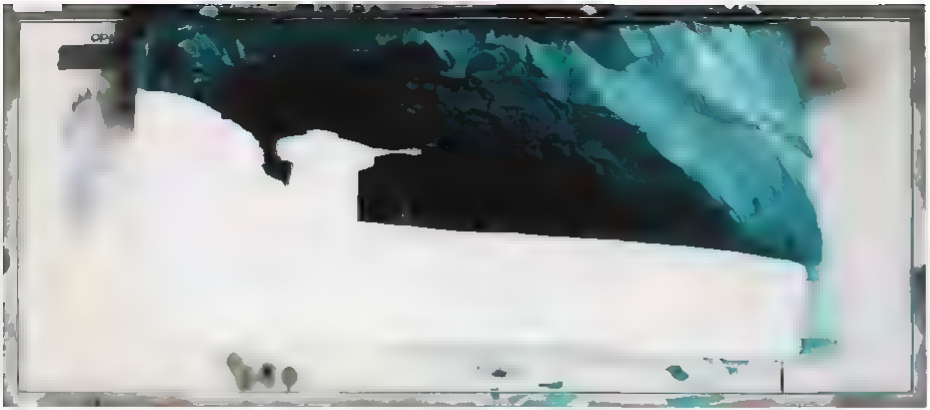
"Ralph did the painted backing for the first shot of the walkers [1], with snow foreground made from baking soda and micro-balloons, a full-size proof of concept for creating the sequence, probably before matte painter] Michael Pangrazio was there to help. The backing creates a forbidding misty ceiling of low-hanging clouds, perfect for the mood of the sequence. Soon after, Mike was working with Dennis Muren on even bigger backings. Ralph would do anything needed for the movie but as the sequence got more ambitious it would have been too much for him as it required working on a ladder all day. Mike was younger, hugely talented, and ready to go." RAREDN

1 McQuarrie works on a large-scale showscape [sic] painting (on canvas) that was used as a backdrop for the stop-motion Imperial walker sequence. In his hand is reference for the large-scale painting—possibly a location photo, or preliminary illustration. A makeshift platform sits in front of the work-in-progress, allowing the artist to reach the top.

2 In the humorous staged photo, veteran painters Ralph McQuarrie and Harrison Ellenshaw (center) appear dejected by the ease at which newcomer Michael Pangrazio (right) has picked up the matte painting craft. Pangrazio took over background painting duties from McQuarrie, as well as completing a couple of matte paintings for the film.

Final frame, Imperial walkers approach.

3 [illegible]: Backdrop painting, Hoth, shot M-4, circa late 1979.
The backdrop painting was interpositived with live-action footage of the Imperial walker miniatures. [illegible] was working [illegible] [illegible] matched



4

REBEL CAMEO

McQUARRIE IS ONE OF A NUMBER OF CREW MEMBERS to have a role in a *Star Wars* film. "General" McQuarrie is seen walking through the background of a second unit Hoth rebel base shot at ILM. "George was cutting the film and needed a pause between the action, and he was able to create that shot completely at ILM," recalls matte photography assistant Craig Barron. "His idea was to put all the matte painters into a shot with a matte painting. It was a fun thing to do. Irvin Kershner was there, and he directed the scene with Ralph, Michael Pangrazio, Harrison Ellenshaw, and Joe Johnston." The artists, including effects editor Michael Kelly, were all filmed on the ILM stage in front of a blue screen.

Director Kershner decided he would hold auditions to determine who would read the dialogue on camera. "Kershner was working everyone through the paces," recalls Barron. The director eventually suggested Johnston for the speaking part. McQuarrie appears only briefly, to his delight. The illustrator did not relish the idea of being on camera for long.

McQuarrie had the additional distinction of creating the matte painting that was composited behind the day players in the shot. The Hoth hangar painting incorporates a trick that Ellenshaw favored—using photographic cut-outs of models to save the time of actually painting them. "Very often I would photograph the models in the correct lighting that would be appropriate for the painting and then make blow-ups to the correct size," says Barron. "I would paste them on the matte glass, and Harrison or Ralph would finish the painting around it. For the hangar shot Ralph painted around the transport ships that were photographs, completing the rest of the background. Then it was photographed on the matte camera and went to the optical department for composit ng."

"For the Echo Base hangar shot Ralph created a full background painting that included photos [used to save time as they were faster than painting] of transport ship models, all blue screened behind ILM's matte artists and designers. Ralph was a general of course." **BARRON**

Preliminary illustration (over color) photograph) for matte painting, rebel transports in hangar

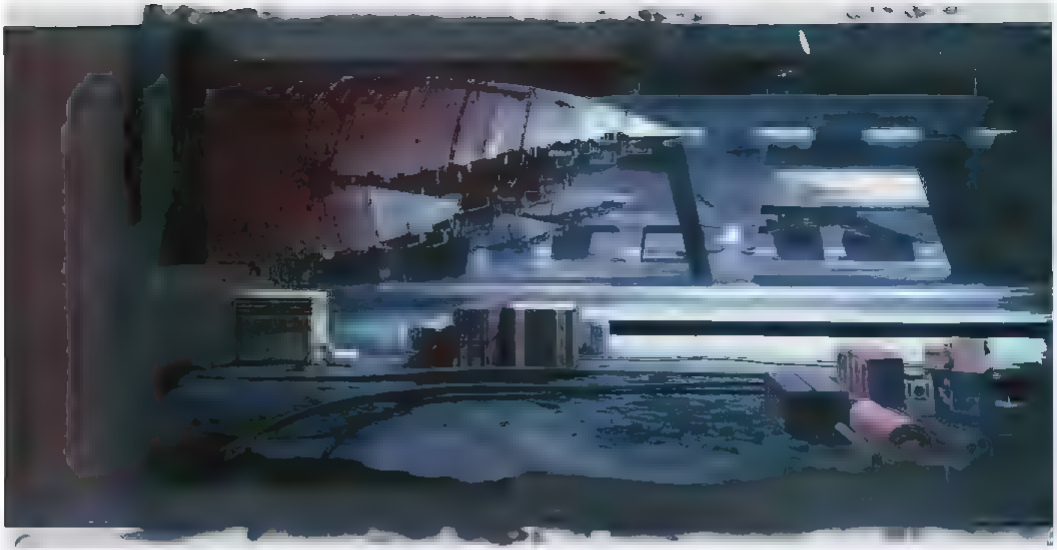
4 Matte painting, rebel transport in hangar, shot RH-2

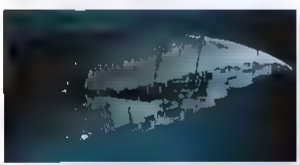
[illegible]

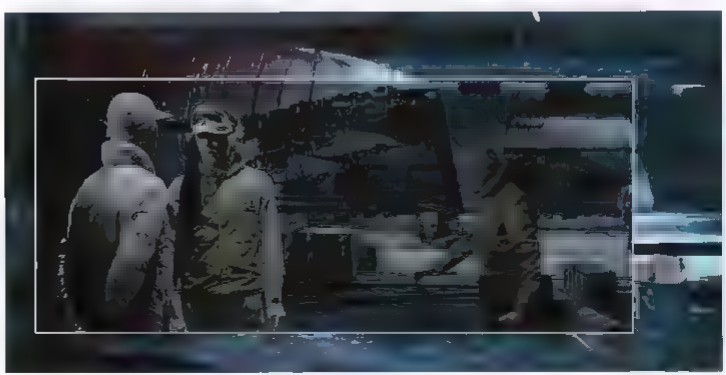
3 The reference photograph of the rebel transport ship incorporated into McQuarrie's rebel base matte painting.

2 Director Kershner confers with "General" Ralph McQuarrie on his cameo appearance in the film, shot at Industrial Light & Magic. At left are Gary Kurtz, Joe Johnston, and effects editor Michael Kelly.

1 Final frame: McQuarrie walks through the background.







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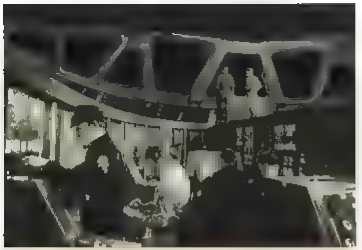
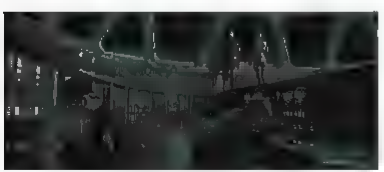


1

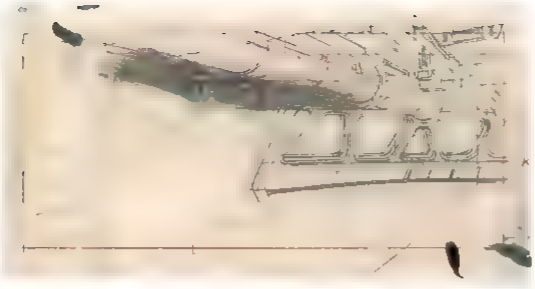
2

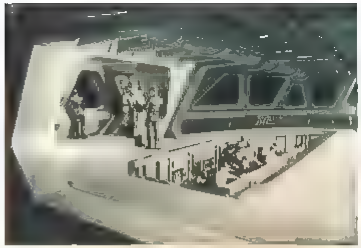


4

"The shot of the Star Destroyer bridge was complicated because they only built half the set. The live action was photographed and later composited so it could be flopped and used twice to make right- and left-hand sides of the set [3]. Ralph did many studies like this to establish what the final matte shot should look like." BARRON

"The whole idea was to give Vader's bridge a sense of elegance but also darkness, you know. You're not painting waterlilies here." ELLSHAW





Preliminary illustration (over photograph), the *Executor* bridge window

Drawing for matte painting, the *Executor* bridge window

3 Matte painting, the *Executor* bridge window, shot A-63

4 Final frame, the *Executor* bridge window

5 Drawing for matte painting, the *Executor* bridge ceiling and window

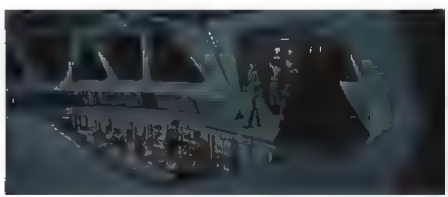
6 Preliminary illustration (over photograph), the *Executor* bridge ceiling and window

7 Matte painting, the *Executor* bridge ceiling and window, shot HE-8

8 Final frames, the *Executor* bridge ceiling and window

The bridge and interior for the sad Obi-Wan/Jedi scene in The Empire Strikes Back, intercutting the older Ben on the bridge

6



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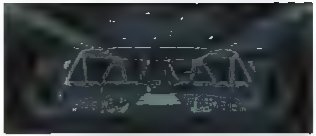
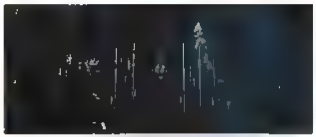




2 **Preliminary illustration (over photograph), Star Destroyer bridge, shot VH-6**
While McQuarrie did the preliminary foreground matte shot, the final painting was completed by Peterson.

3 **Preliminary illustration (over photograph) with McQuarrie's handwritten shot notes, communication room ceiling, shot VE 1**
McQuarrie provided a preliminary illustration of the Star Destroyer bridge [illegible] through Star Destroyer bridge port. The final painting for the shot was completed by Peterson.

4 **Final frame, Star Destroyer bridge**

5 **Final frame, Vader and the Emperor**

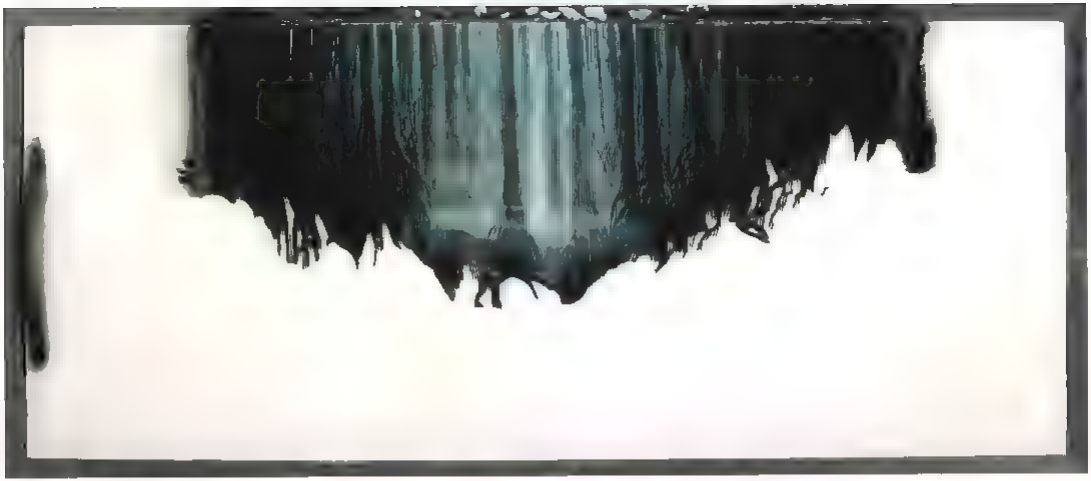
6 **Preliminary illustration (over photograph), ice planet rebel base hangar with Falcon, shot RH-6**
Another example of McQuarrie's work approved only for a more structural Peterson rendering the final version.

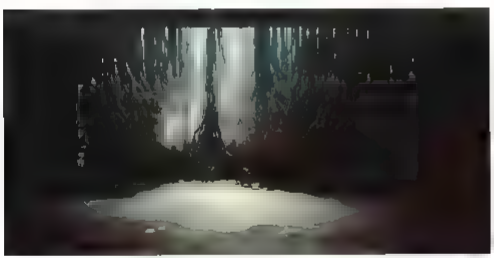
7 **Final frame, ice planet rebel base hangar with Falcon**

8 **Matte painting, Dagobah trees, shot DA-1**

9 **Preliminary illustration (over photograph), Dagobah trees, shot DA-1**

10 **Final frame, Dagobah trees**



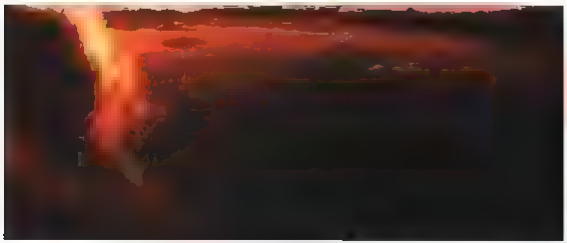


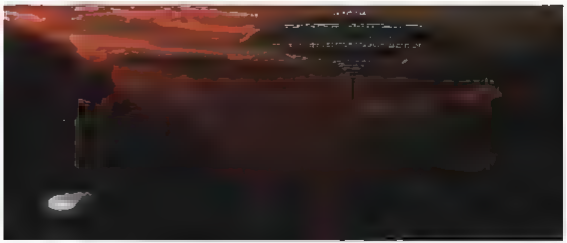
8

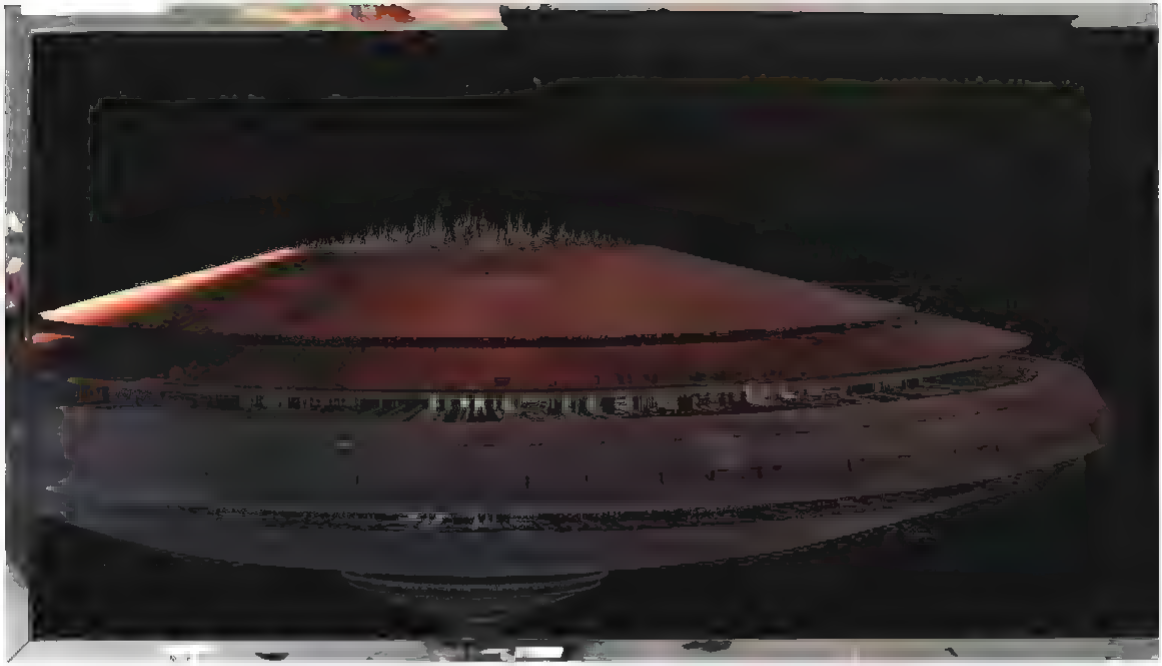
9

"When the subject includes architecture, machines and complex technologies, the perspective of the matte paintings has to be perfect. Otherwise it will jump out as looking wrong. Ralph used many illustrative techniques as part of his matte-painting process. As an example, he would take an eight-by-ten-inch photo blow-up of the live action and paint on it directly to carefully work out all the perspectives and vanishing points. Then he would often have the photograph his mini painting and project a slide of it onto the matte glass that was about two and a half by six feet. The advantage was that his design was all worked out in advance in a smaller, more manageable scale, where it was easier to make changes. If he had started on a full-size piece of glass, the vanishing points would be harder to find. At the time I was amazed by how brilliant that was.

"In Ralph's concept paintings of planet Dagobah, the trees have big exposed roots as part of the design. I know Ralph was disappointed when the sets in England didn't include that idea. So when he did his matte paintings for the sequence, he decided to paint the exposed roots back in. I know he was pleased he was able to do that." BARRON







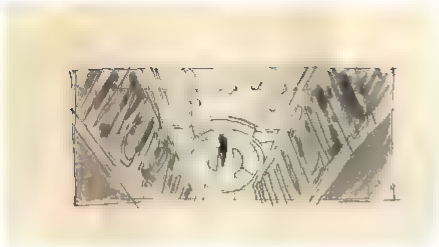
Preliminary illustration (over photograph), Cloud City in distance, shot CC-9

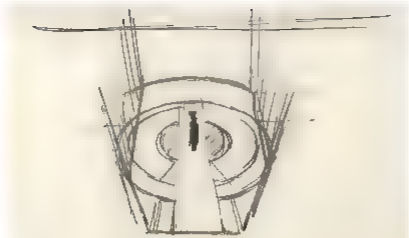
Final frame, Cloud City in distance, shot CC-9

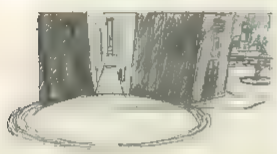
[illegible] painting [illegible] matte [illegible] perspective [illegible] background [illegible] work [illegible] [illegible]

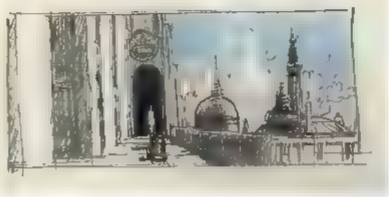
Final frame, the *Millennium Falcon* approaches Cloud City

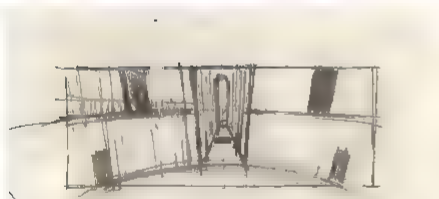
[illegible] [illegible] [illegible] [

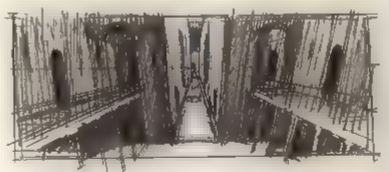


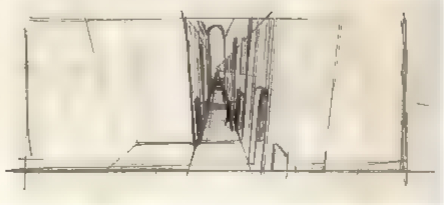












1 Thumbnail sketch for matte painting, Cloud City

2 A Thumbnail sketches for matte paintings, Cloud City

Lucas and Kershner used the matte department to look at new shot ideas and to respond to requests to make significant changes. McQuarrie also experimented with a variety of potential establishing shots, many of which were not used. Kershner envisioned the shots as the design of Cloud City, as well as a photograph, were completed but took much longer than could have been allotted for a shot.

3 Printed drawing with additional work for matte study illustration, Luke in Cloud City hallway

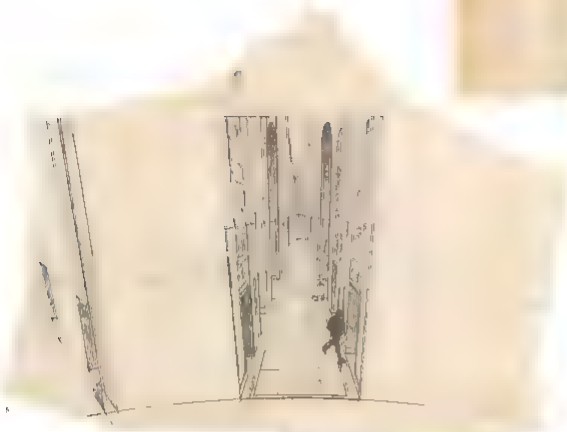
Dean [p. 5-7] and Lucas [p. 5-8] were drawn from a full-size set for a study for what frequently stopped by with further ideas for changes. Lucas, Dean, and Ralph McQuarrie stand along the bumper, not long after.

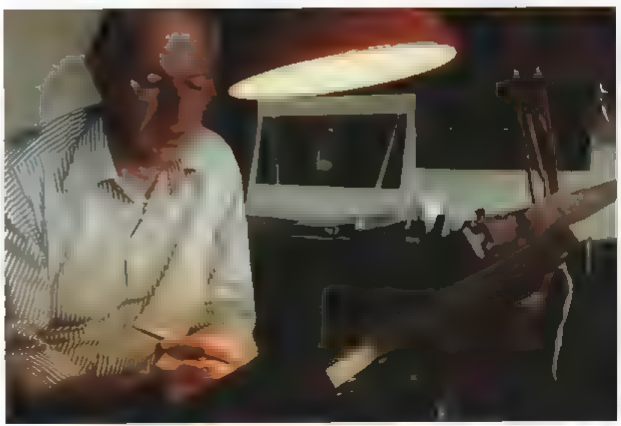
4 Drawing for matte study illustration, Luke in Cloud City hallway

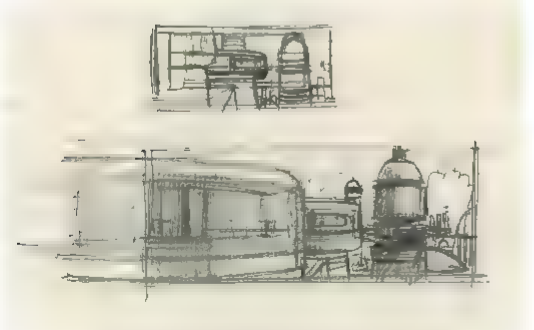
5 Drawing for matte study illustration, Luke in Cloud City hallway

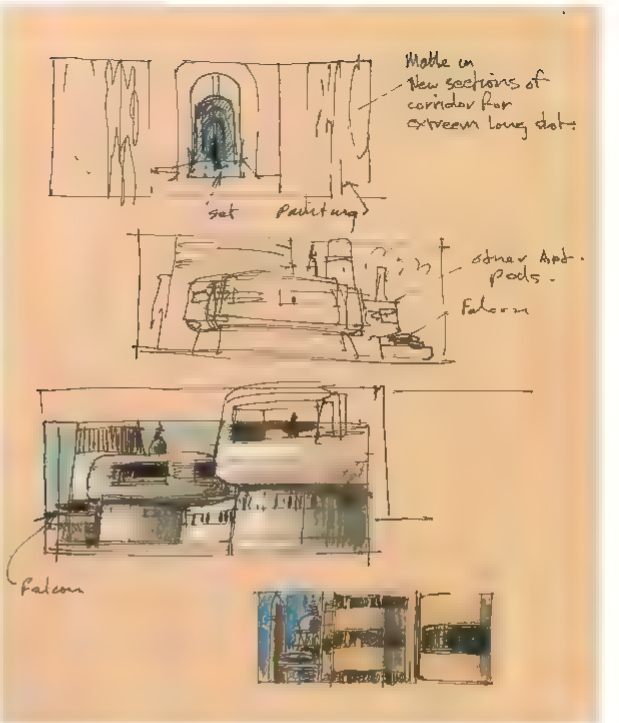
6 Drawing for matte study illustration (incorporating still taken from live-action photography), Luke in Cloud City hallway

7 McQuarrie at work on the background is an unknown illustration, likely based on these drawings [5–8], believed to be a matte shot concept. This is the best photograph of the full-volume painting known to exist.





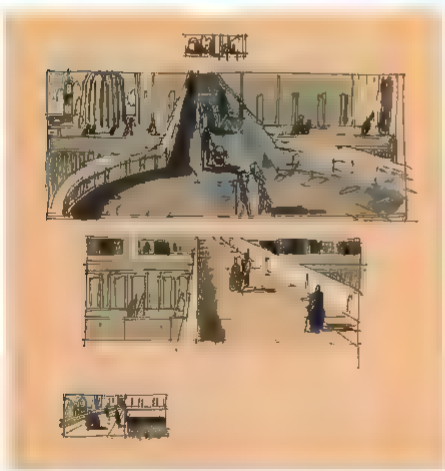


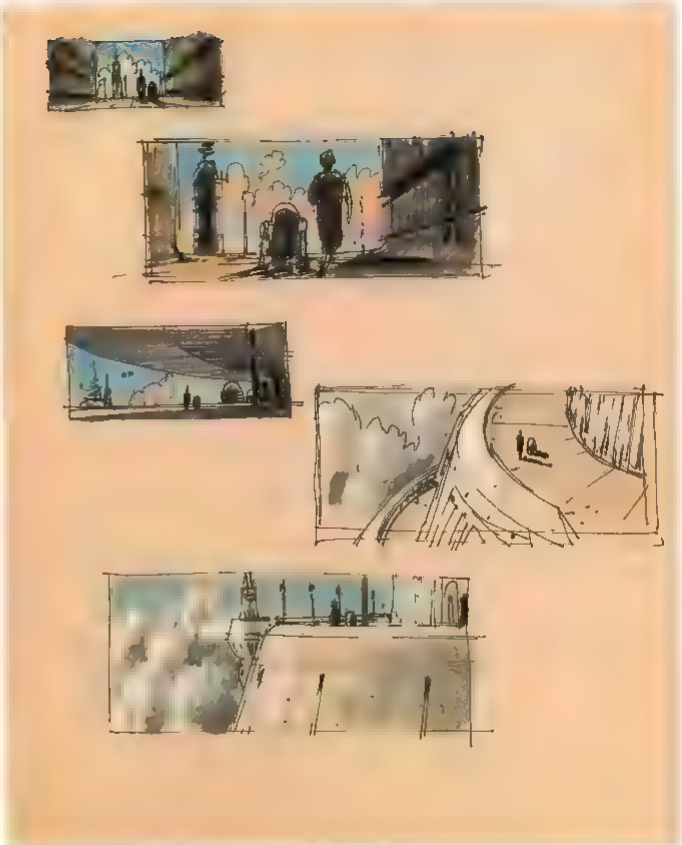


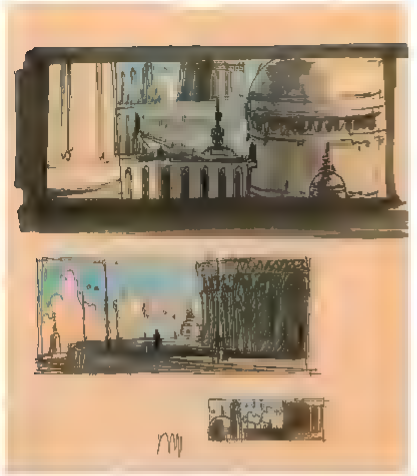
"I supply reference material for George, some of which may fit into the story. Sometimes he gives me specific ideas, but he likes to see stuff. He makes everything up as he goes along, as we all do, and it sort of gels together as the film progresses." McQUARRIE

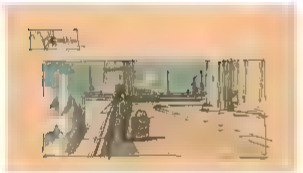
Thumbnail and concept sketches, Cloud City

Thumbnail and concept sketches for matte paintings, Cloud City

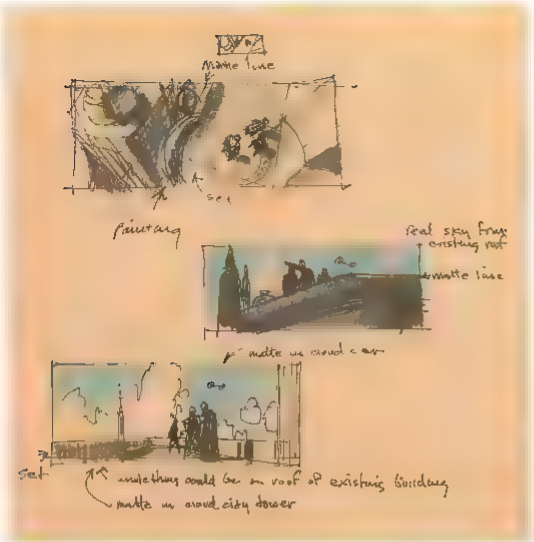


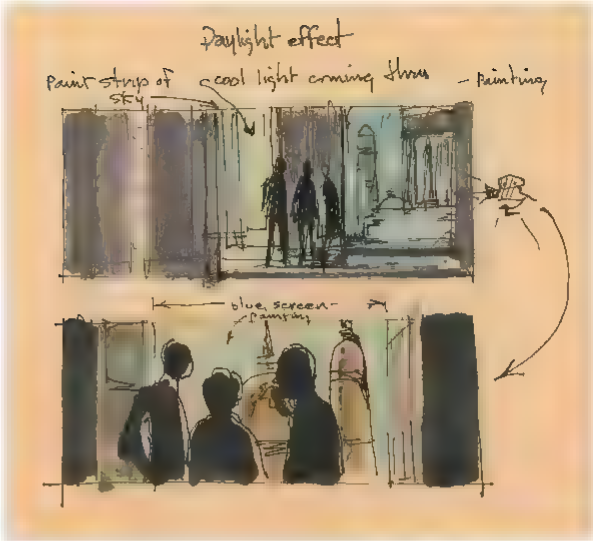


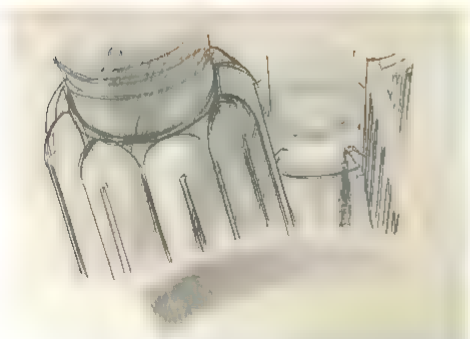


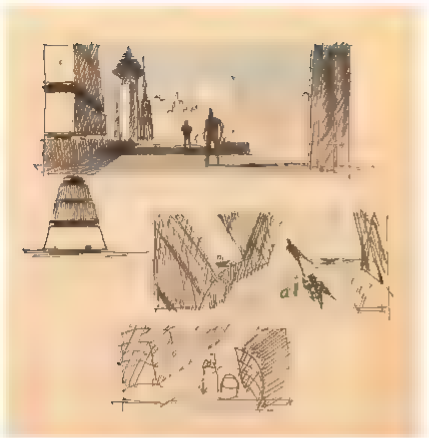


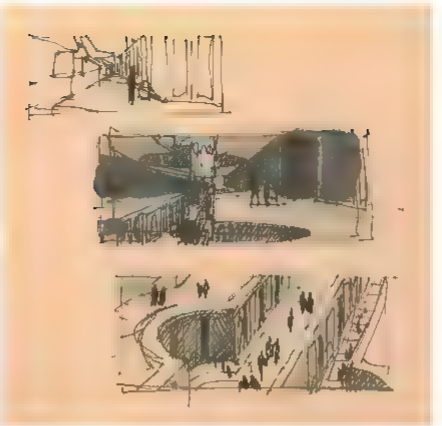
v Thumbnail and concept sketches for matte paintings, Cloud City

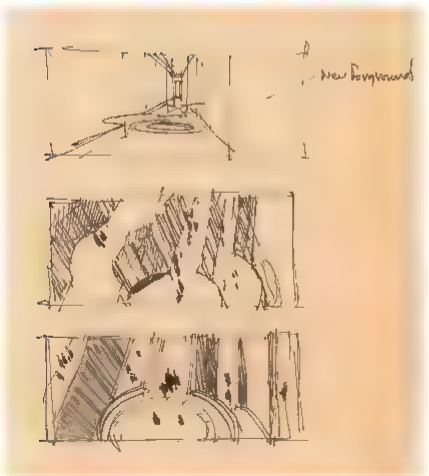

matte line
set
painting
real sky from existing roof
matte line
matte in cloud cover
set
something could be on roof of existing building
matte in cloud city tower

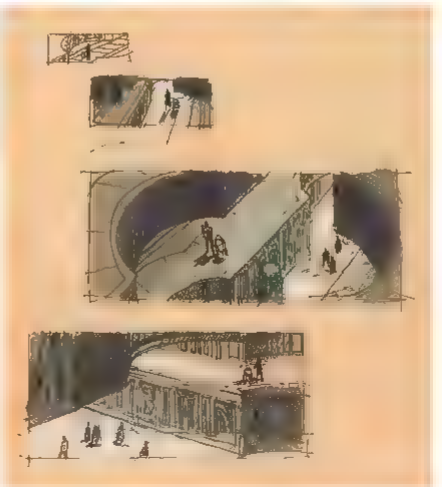

Daylight effect
Paint strip of sky
cool light coming thru
painting
blue screen painting

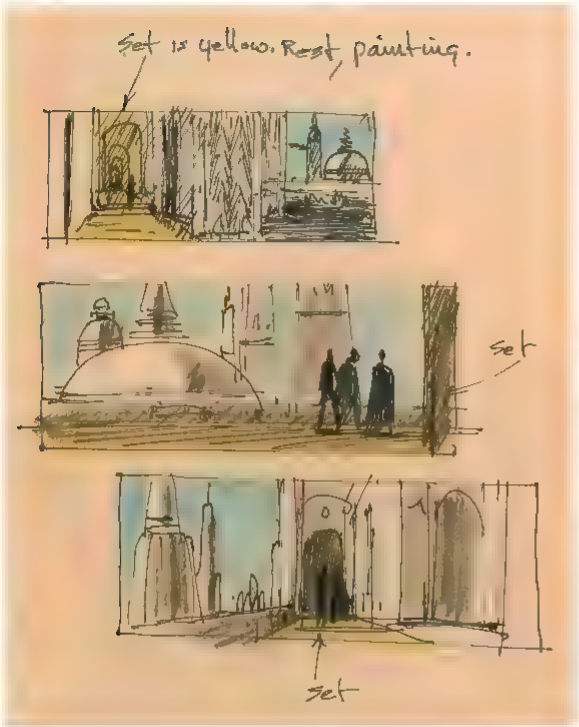


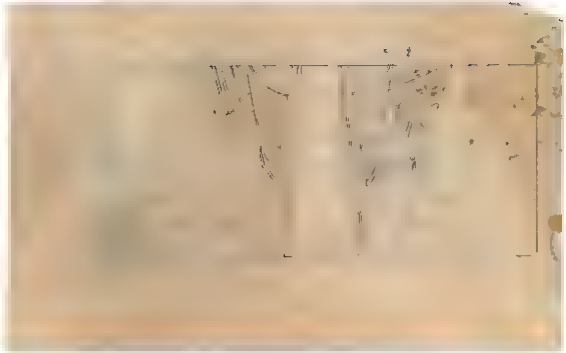


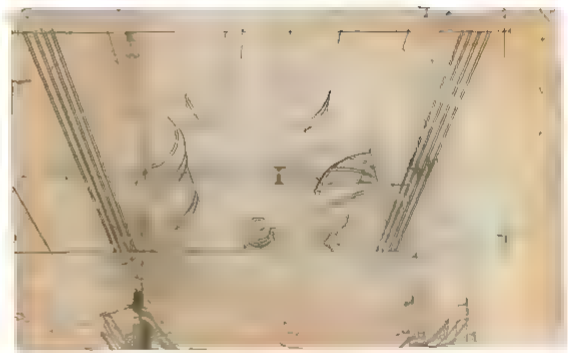



new foreground







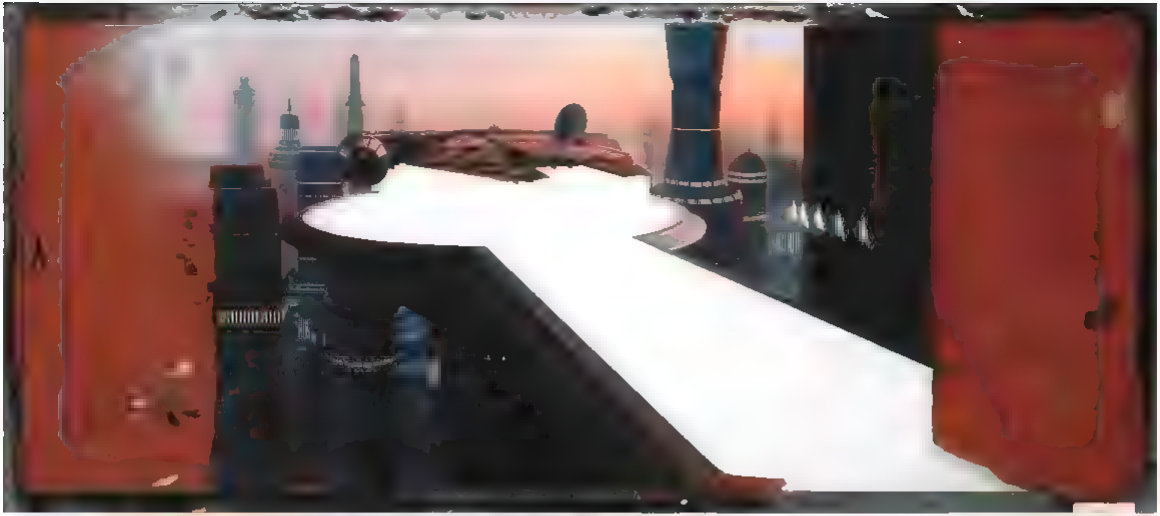


5

4 Thumbnail and concept sketches for matte paintings, Cloud City

5 / 6 Drawings for matte study illustrations, Cloud City
Syd Mead never took these drawings to the camera.

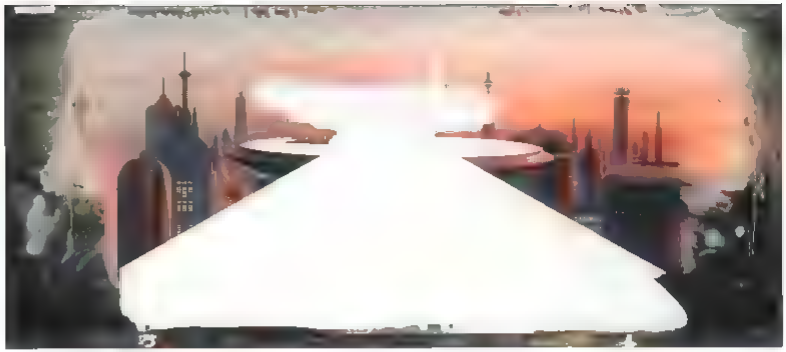
"As *Empire* drew to an end, Ralph felt that the fun had gone out of it. He told me he felt there was too much pressure and too much was expected. He said he couldn't muster up the enthusiasm that he felt was needed, so the adventure was over for him," THOMAS E. SMITH
GENERAL MANAGER, LUCASFILM LTD.



"They built a full-size *Falcon* set in England but unfortunately it wasn't lit to look like dusk. Ralph decided to repaint the *Falcon* in the warm colors you would expect to see at magic hour with sky reflections on the cockpit windows [...]. It was important to discard something right away that didn't work or you could get stuck with it. Comments came up in dailies on why so much set was built if it was going to be painted out anyway. But by then the shot was finished, looked great and was accepted as a final.

"This shot [...] was difficult because as our characters were walking toward camera, the assistant was changing focus and making the background go soft. That was really a problem before CGI because we'd have to try to animate parts of the painting to go out of focus. Everyone was kind of upset that the live action was shot that way, but George cut out of it before it was really noticeable so it was okay. It was great to be working so closely with George at that time because he knew everything that was going on and could cut around technical problems. It's interesting that the painting is inscribed with the instruction at the top of the aluminum frame 'sight pan down.' George said 'pan down' for tilt down, but obviously I wasn't going to correct him." **BARRON**

"This [...] makes me weep that it's so good. It's so freaking good. Everything about it—the lighting, the composition, the attention to detail, the highlights. It's just gorgeous. The background sky is just perfection in how it goes from the dusty yellow-orange to eventually ending up with blue. It says so much about Cloud City. This painting is a jewel, and it should be hanging in George's office." *[Author's note: The matte painting is in the archives of Skywalker Ranch.]* **ELLENSHAW**



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1 Matte painting, the *Millennium Falcon* on Cloud City landing pad at dusk, shot CC-25

McQuarrie felt it necessary to paint over the dusk matte painting, adding more blue in an effort to make it look like dusk.

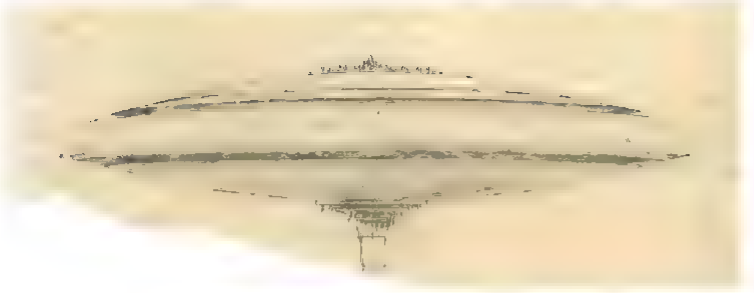
McQuarrie works on the matte painting of the Millennium Falcon on the landing pad at dusk

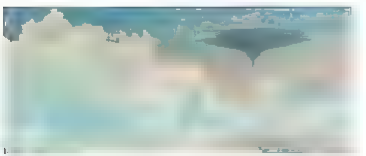
Final frame, Cloud City landing pad at dusk

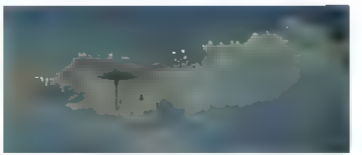
4 Matte painting, the *Millennium Falcon* on landing pad (head-on view), shot CC-26

Final frame, the *Millennium Falcon* on landing pad (head-on view)

Detail from matte painting, the *Millennium Falcon* on landing pad (head-on view), shot CC-26







Concept sketch, Cloud City
This sketch was received by a young fan from ILM's dumpster, circa late 1979 or early 1980

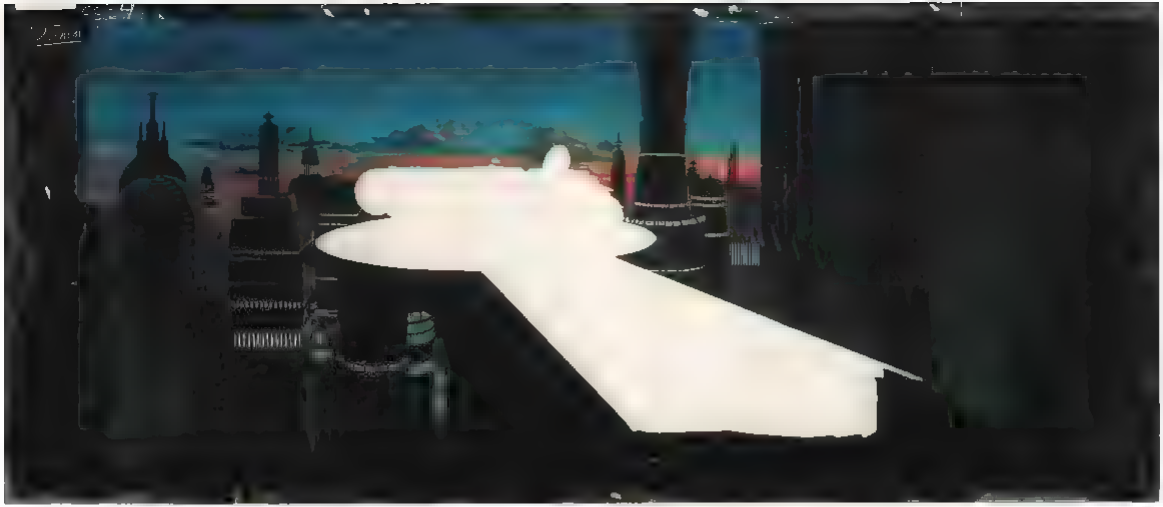
4 **Illustration, Cloud City approach, shot CC-26**
McQuarrie painted a version of Cloud City on illustration board which was mounted to a 'C' stand and photographed for the shot.

5 **Final frame, Cloud City approach**

6 **Final frame, Luke's X-wing entering Cloud City**
The original shot, including several layers of cloud, was flopped for the shot of Luke's X-wing entering Cloud City. Cloud City itself was also made smaller in the frame.

5 **Matte painting, the *Millennium Falcon* on landing pad, shot CC-34**

6 **Final frame, the *Millennium Falcon* on landing pad**



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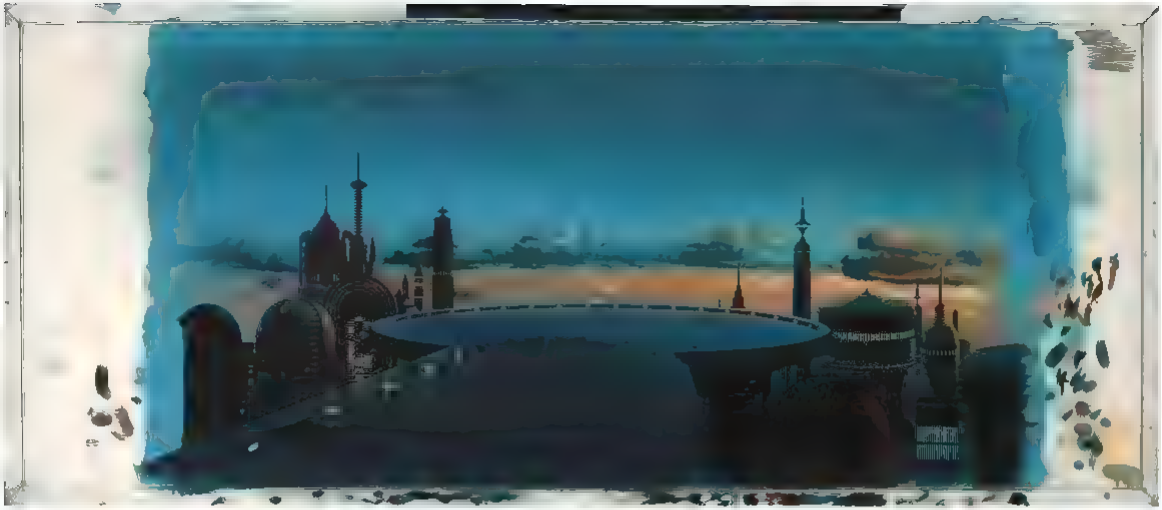
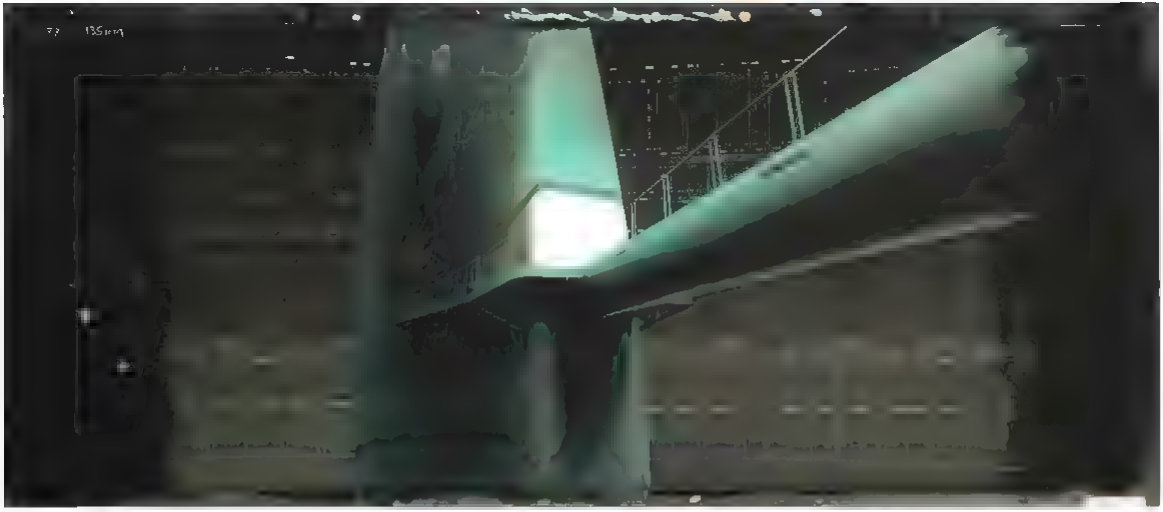
"This scene [5] had laser animation added to the matte shot. It was given to us as an element composited on our front-projection matte camera. The 65-mm lens making us for the projection of the live-action plates. This was a technique, used a lot in 2001: *A Space Odyssey*, where a beam splitter brings in the live action photography. We always liked to reduce the plate as this allowed us to expand the shot to make it wider than you could ever shoot on the soundstage. The front-projection technique also allowed us to create the composite in the matte painting department so we didn't have to send the painting to a different department for compositing. The negative that came out of the front-projection camera was a completed illusion ready to cut right into the film. We were the only department besides the optical department that was making finished composite shots.

"Once the painting was completed, I'd often have to go in with a razor blade and cut out the live-action areas that were painted over. It was hugely nerve-wracking because if I slipped, I might cut out too much of Ralph's painting and he would have to go back in and repaint it." BARRON

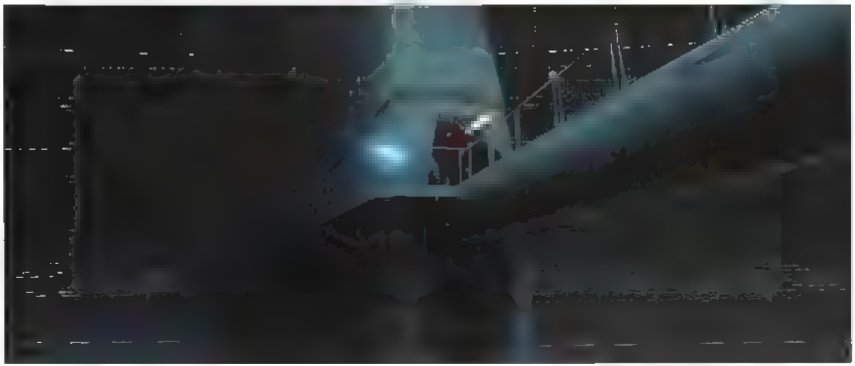
6





"It's nice how the light from these landing lights spills out onto the platform. Even though it's all blue fill from the sky, the landing lights pull your eye back around the platform to define its edge. It's a little touch that lets you appreciate the subtleties that went into Ralph's matte paintings." BARRON

"Ralph didn't like to paint clouds, because they're not very interesting. They're not sexy. His clouds had a very recognizable style, like little marshmallows." ELLENSHAW



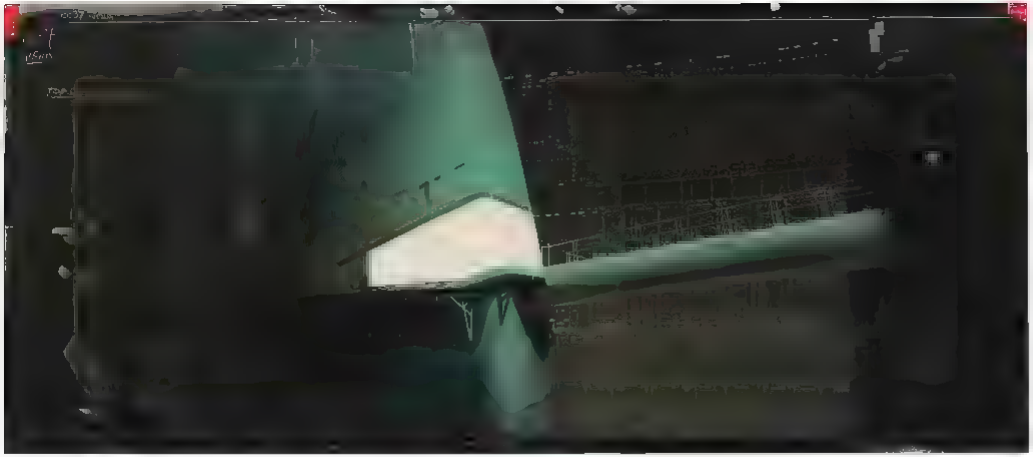
Matte painting, the *Millennium Falcon* departs Cloud City, shot CC 38

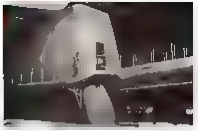
From left: Craig Barron, Ralph McQuarrie, Neil Krepela, and Harrison Ellenshaw of the *Empire* matte department

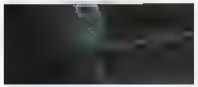
Final frame: the *Millennium Falcon* departs Cloud City

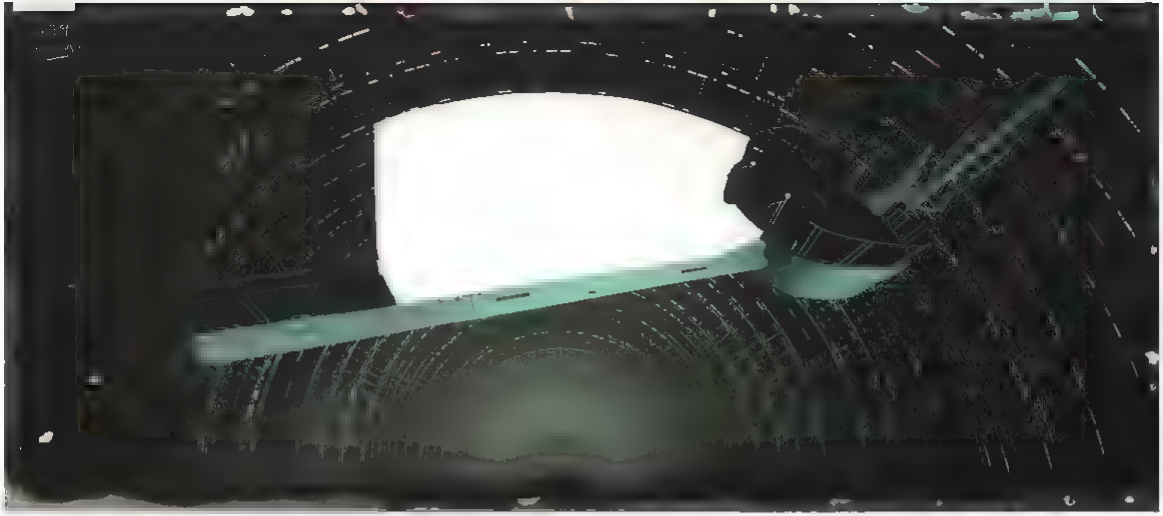
6 Matte painting, Cloud City, exterior vane (wide view), shot CC 38

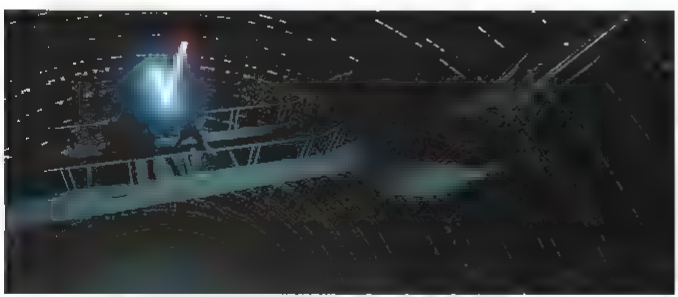
5 Final frame: duel on Cloud City reactor vane





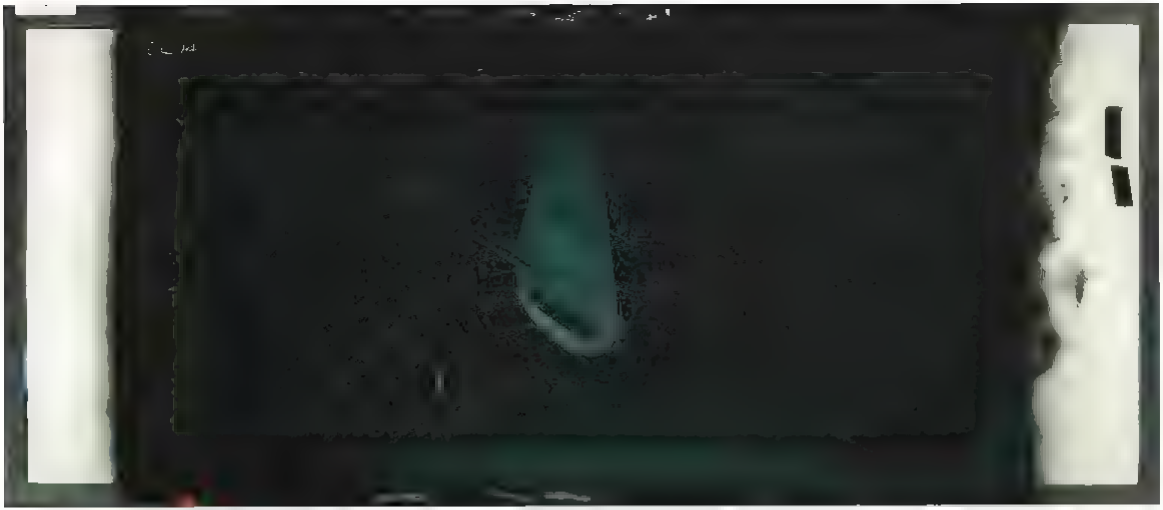






"Seeing Ralph's ability to transition effectively from painting to live action is the true magic of this shot and you don't get to see that unless you view the painting by itself. The live action was shot with a very wide-angle lens and after it was reduced, Ralph painted more of the airshaft. The shot has an almost fish-eye lens look that makes it very striking. I was worried about the practical sparks that flashed on the set when Skywalker and Vader crossed lightsabers. The painting wasn't matching the live action for those few frames. But it goes by so quickly and it didn't bother anybody in dailies. This was a shot that George accepted as a take-one final.

"There are little holes cut out of the painting that reveal practical blinking lights that were on the set. Ralph had me cut them out because it was a nice bit of animation that he didn't want to paint over. Ralph also did a lot of airbrushing at the bottom of the painting to create haze down the shaft." BARRON



"This shot establishes the vanes and air shaft and gives pause to the action in the movie. A sort of 'Meanwhile, inside Cloud City moment.' Matte photographer Neil Krepela programmed a subtle push-in on the matte camera that helped, because Ralph only had time to do one flat painting. I'm sure we wanted to do this in miniature so you could see a perspective change between the vanes and the far wall. It worked pretty well, but it's an example of the hardest matte shot to do because there is no live-action element as part of the illusion.

"I remember asking Ralph how the vane works—is it like a weather vane. Does it turn flat? He really didn't want to talk about it. It works by serving the purpose of being an interesting location for the battle between Skywalker and Vader." BARRON

Matte painting, Cloud City reactor vane catwalk, shot CC 39

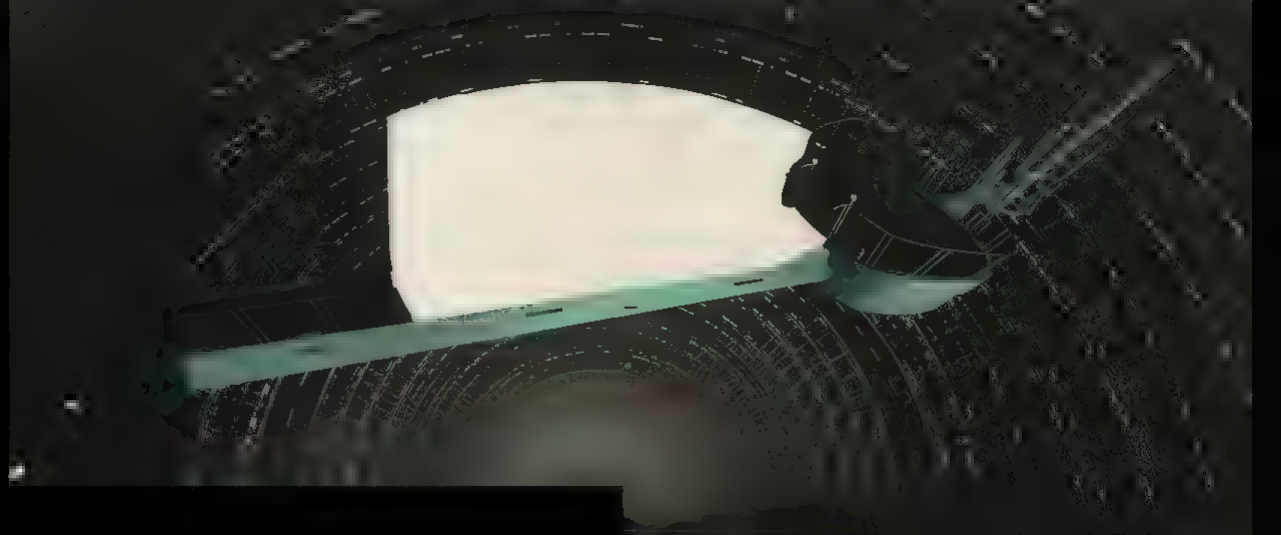
Final frame, Cloud City reactor vane catwalk

A matte painting was used to finalize the design of the vane's handle.

Matte painting, Cloud City reactor chamber

Final frame, Cloud City reactor chamber establishing shot

FOLLOWING SPREAD: Detail from matte painting, Cloud City reactor vane catwalk, shot CC 39



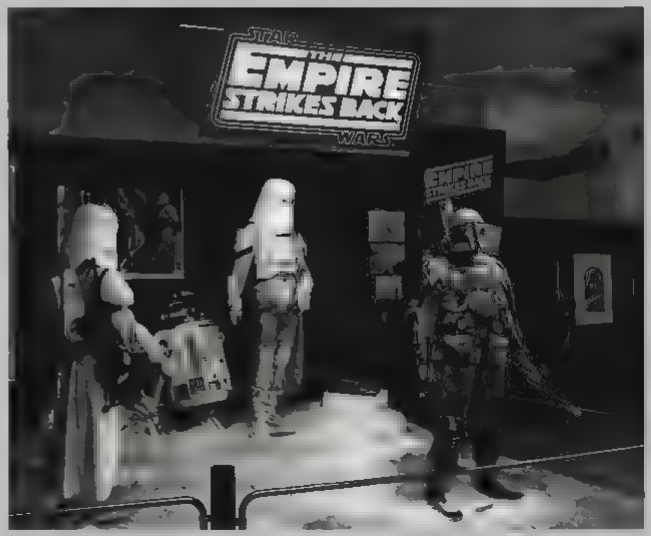
EMPIRE'S PROMOTIONAL CAMPAIGN

MCQUARRIE'S PAINTINGS REDEFINED the role of concept art in filmmaking in many ways. His illustrations were part of the core backbone of the marketing and publicity campaign, which was highly unusual at the time. One of the first public exhibitions of McQuarrie's paintings was the 1976 WorldCon in Kansas City. "Charlie Lippincott [vice president of advertising, publicity, promotion and merchandising, and I took Mark Hamill, the two robots, the Darth Vader costume, and about ten of Ralph's paintings to WorldCon a year before the film came out," recalls producer Gary Kurtz. "We also did a couple of regional cons, the American Booksellers Association, and a couple of others to get the buzz out there."

Craig Miller, uncredited publicist and director of fan relations at the time, leaned on McQuarrie's paintings extensively to build excitement at fan conventions. "For both *Star Wars* and *Empire*, we showed 35-mm slide shows that included Ralph's artwork at conventions," recalls Miller. "Before the first film came out, we used a lot of his artwork in the slide show because we didn't have anything else we could use. On *Empire*, I would have a slide of one of Ralph's paintings followed by a slide of a shot from the film that matched it, so that people could see how close the film was to what Ralph had painted."

Another major implementation of the paintings was in *The Empire Strikes Back*'s teaser trailer. On April 12, 1979, ILM cameraman Jim Veilleux and assistants Jody Westheimer and Richard Kerrigan shot dozens of McQuarrie's paintings to be used in the first trailer. "We had the same problem we did on *Star Wars* previously," recalls Kurtz. "They wanted the trailer to be out before we were finished shooting, and there was nothing to show. ILM didn't have much ready, and we didn't want a conventional trailer that was just dialogue scenes. So the advertising agency came up with a chop-effect look on each of the paintings, which worked quite effectively. There were just enough paintings done by then that it looked pretty good." The zoom and slicing effects on the paintings were all completed by advertising agency R/Greenberg, and the trailer was released later that summer.

"After they finished *Empire* there was going to be an exhibition in Selfridges in London, and they asked me if I'd go and do the whole thing to promote the film. I had Ralph's paintings on display, and I was building Death Star walls and we put all the props in—it was a huge exhibition. Even though I hadn't done *Empire*, I was around at Elstree and they asked me to do it because they thought I would preserve the integrity of it, and George and Gary were always worried about that." ROGER CHRISTIAN, SET DECORATOR, *STAR WARS*



BANTHA TRACKS

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"The logo [4] was not working so well, unfortunately. The little figures on the bantha were kind of lost." MCQUARRIE

7

8

2 A March 1980 promotional exhibition at Selfridges department store in London showed costumes, props, models and artwork for *Empire*, including prints of many of McQuarrie's illustrations.

3 Production photograph, bantha

The [illegible] logo for the Bantha Tracks newsletter [4] was made from a high-contrast version of this production photograph.

4 *Bantha Tracks* newsletter masthead, Summer 1980

Bantha Tracks was the name of the Official Star Wars Fan Club's newsletter, from [illegible] until the final issue in 1987.

5 Logo illustration, version 1, *Bantha Tracks* newsletter

McQuarrie compiled [illegible] drawings for original designs, which [illegible] the Bantha Tracks masthead [6].

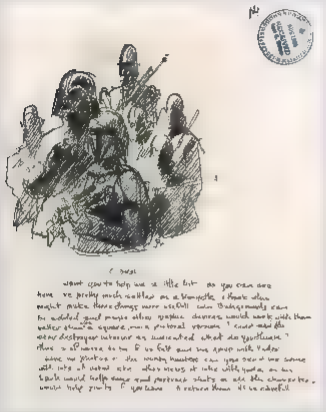
6 *Bantha Tracks* newsletter masthead, November 1980

Logo illustration, version 2, *Bantha Tracks* newsletter

[illegible] more sophisticated [illegible]

11 *Bantha Tracks* newsletter masthead, February 1981

MERCHANDISING



"Ralph [illegible] about what [illegible] to be an artist, the [illegible]. He talked about the idea of putting a brush stroke down perfect [illegible] never having to do it over. He spoke of the idea of a 'first reading' when you first see a design. What do you see first—what idea does it have to say? A work was successful if it told you a story." BARRON

Concept sketch with McQuarrie notes, Vader and bounty hunters, August 23, 1980

[illegible]

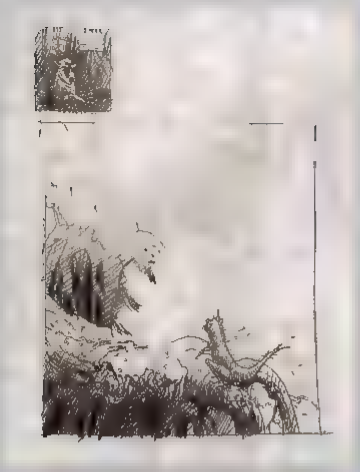
Thumbnail concept sketches of illustration, bounty hunters

Preliminary illustration, bounty hunters

[illegible]

Illustration, bounty hunters, circa late 1980

[illegible]



Thumbnail sketches for illustration: Yoda on bog planet

Drawing for illustration: Yoda on bog planet

Concept sketch for illustration: Yoda on bog planet

The Empire Strikes Back Radio Drama poster

Illustration, circa 1979–1980: Yoda on bog planet

Han & Leia
Luke with Yoda
decided on just heads or waist up because it seems
should Han & Leia be in here?
maybe Lando should be in scene with Han & Leia
can you put these sheets in the mail with
any photos you may be sending. I have no copies
of them.
Ralph

1 **Concept sketch with McQuarrie's notes** pen and collage August 3, 1980

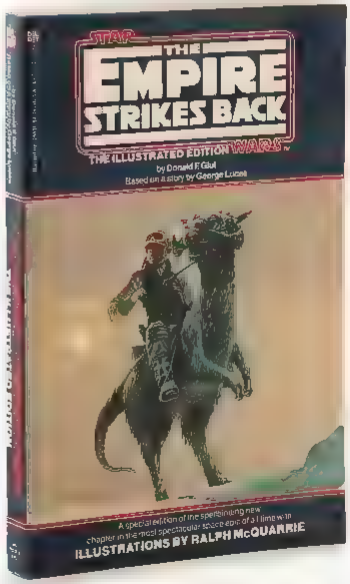
2 **Concept sketches for unknown Empire marketing piece**

3, 5 **Thumbnail sketches for cover,** *The Empire Strikes Back* **novelization**

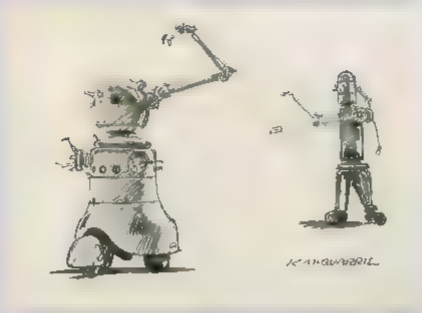
Concept sketch for *The Empire Strikes Back* **marketing piece**

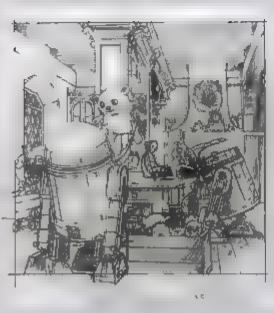
4 **Preliminary illustration for cover,** *The Empire Strikes Back* **novelization**

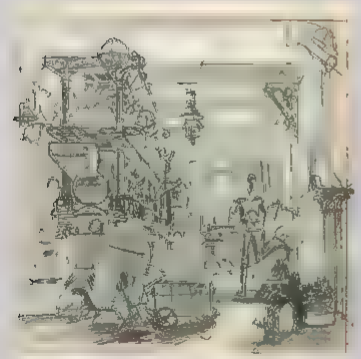
6 **The novelization was published to use Roger Kastel's style "A" artwork for its hardcover. McQuarrie artwork was incorporated into numerous Empire publishing items including** *The Empire Strikes Back Portfolio* **by Ralph McQuarrie (published July 1980) and** *The Empire Strikes Back: The Illustrated Edition* **(published 1980)**

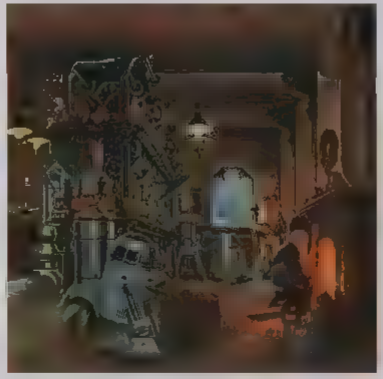

STAR WARS
THE EMPIRE STRIKES BACK
THE ILLUSTRATED EDITION
by Donald F. Glut
Based on a story by George Lucas
A special edition of the spellbinding new chapter in the most spectacular space epic of all time with
ILLUSTRATIONS BY RALPH McQUARRIE

1980 LUCASFILM HOLIDAY CARD & CHRISTMAS IN THE STARS ALBUM









could have used another three days and a nearly ran out of time. I didn't have all the toys he should. I didn't have the machine gun. I had Artoo across done good. And I had the lightsaber, but the rest of his proportions could have used more time.

" didn't hear he'd burn. They didn't send me the record. And never even saw the story book." MCQUARRIE

Thumbnail sketches for illustration, Lucasfilm holiday card (1980) and *Christmas in the Stars* album

Concept sketches, Lucasfilm holiday card (1980) and *Christmas in the Stars* album

Concept sketch for illustration (photocopy), Lucasfilm holiday card (1980) and *Christmas in the Stars* album

Concept sketch for illustration, Lucasfilm holiday card (1980) and *Christmas in the Stars* album

Illustration, version 1 (unused), Lucasfilm holiday card (1980), and *Christmas in the Stars* album

Illustration, version 2, Lucasfilm holiday card (1980) and *Christmas in the Stars* album

RAIDERS OF THE LOST ARK

RALPH MCQUARRIE'S ONLY INVOLVEMENT in George Lucas's "other" trilogy is the illustration he did for *Raiders of the Lost Ark* to demonstrate the power of the titular Ark of the Covenant. The illustration was used in an insert shot of the bible Indiana Jones opens to explain to visiting government officials why the Ark was of interest to Hitler and the Nazis.

A version of this illustration was produced in the UK art department during production at Elstree Studios. Veteran British illustrator Roy Carnon, known for his work on films like 2001: *A Space Odyssey*, produced several artworks for director Steven Spielberg's consideration. One of these was inserted into the prop bible used for live-action filming with Harrison Ford as iconic Indiana Jones, William Hootkins as Major Eaton, and Don Fellows as Colonel Musgrove. George Lucas asked McQuarrie during post-production to prepare a new illustration to replace Carnon's version. "Ralph said the feeling was that it was too modern in style," recalls matte photography assistant Craig Barron. "He said he wanted to do something that would resemble a Gustave Doré bible illustration, as that would be more appropriate. He had a book on Doré illustrations and used the cover as reference for creating his piece."

McQuarrie's illustration included the same elements as Carnon's but with a very different flavor. "Ralph said he wanted to have people in the foreground with the Ark on a hill above them to give the illustration more depth," Barron says. "He did a few thumbnails and went with the one George Lucas liked best. He also used some of the ILM crew as life models for the bodies in the foreground. He directed the models and how they were lit."

Several printed copies of McQuarrie's original illustration were produced which were then weathered and colored by Barron, who was assisting McQuarrie when needed at that point. He colored several versions of the same thing so that multiples were on hand as back-ups, if needed. The illustrations were not affixed to a bible, but simply inserted into an open bible and shot close up. The image is haunting, powerful, and foreshadows the power of the Ark.

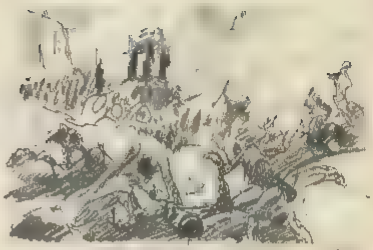


Illustration by Ray Carnon: Ark of the Covenant

a. English illustrator Ray Carnon produced a version of the Ark of the Covenant illustration that was used in the *Raiders of the Lost Ark* pre-production prep framed at Elstree Studios.

Gustave Doré's bible illustrations inspired McQuarrie for his version of the piece for *Raiders of the Lost Ark*.

c. Thumbnail sketches for illustration "Raiders of the Lost Ark (Bible) Etching."

b. Printed McQuarrie illustration with finishing by Craig Barron, Ark of the Covenant.

RETURN OF THE JEDI

THERE'S SOMETHING FAMILIAR ABOUT THIS

WHEN GEORGE LUCAS BEGAN on *Star Wars* inevitable second sequel, McQuarrie was once again among the first to receive a phone call. With visual effects art director Joe Johnston and assistant art director Nilo Rodis-Jamero preoccupied with finishing *Raiders of the Lost Ark*, McQuarrie began as the sole concept artist on what was then titled *Revenge of the Jedi*. "It was just George and I for quite a while—a few months or so," McQuarrie said. "I kind of got excited about the film. I liked the script. There were certain things in it that I liked a lot."

Beginning in the summer of 1980, McQuarrie worked on early illustrations for many of the new elements of *Jedi*, including Jabba the Hutt and his barge and palace, the Imperial City planet Had Abbadon, the Emperor's lava-drenched throne room, the grass planet Sicemon, the forest moon and its inhabitants, flying scooter bikes, and more. In September, Johnston and Rodis-Jamero joined the team and began contributing their own ideas. "We all just kept submitting sketches every week," said McQuarrie. "George was kind of sketchy on exactly what he wanted, so a lot of the early things we did were dropped from the picture."

As he had previously, McQuarrie worked separately from the rest of the pack at his home in Berkeley. He would travel to ILM or San Anselmo for occasional meetings with Lucas and the art department. If a meeting wasn't required, McQuarrie frequently asked his friend and fellow Berkeley resident Craig Barron to take the latest work in for him. When McQuarrie did visit ILM, the design meetings were very informal. "George's feedback to us was very subtle and gave courtesy to the artists," says Rodis-Jamero. "It was almost him saying, 'I know you guys can do it, so I'm not even going to talk about it.' He guided us to arrive at a conclusion without really telling us how to get there."

Though on *The Empire Strikes Back* McQuarrie had been intimately involved in pre-production, production, and post-production in both the US and UK, his enthusiasm for *Jedi* did not have the same stamina. He had spent more than six years illustrating the *Star Wars* universe in various forms and found it difficult to muster creative energy for the subject. In the late spring of 1981 he felt the time was right to move on. "Joe and Nilo were so full of good stuff. It had been frustrating to me, in a way, to make a lot of sketches that don't quite come up to what they're doing," said McQuarrie. "I felt sort of burned out and physically tired. I just didn't feel I was contributing as much as I would have liked to have, on the concept area. And it seemed to me that George, rightly, was turning to the things that they were doing more than what I was doing. I sort of retreated. It seemed to me that I had done what I was going to do on the concept end of it. Overall, I just lost momentum."

Along with his momentum, McQuarrie had lost some of his endless patience for revisiting designs again and again as he had for so many years. This came to

PAGE 152 Detail from thumbnail sketches, Emperor's throne room (see page 126, #1)

IMPERIAL Detail from production illustration, Imperial shuttle flies by two Death Stars in orbit over Had Abbadon (see page 115, #1)

Concept sketches, Jabba's guards
The numbering on McQuarrie's Jedi *concept sketches is not as consistent as it was on* Empire. *Only a small number of pieces are numbered, and there are large gaps in the numeric sequence. The numbers may have been applied to pieces as they were completed rather than in the specific order they were drawn. Therefore, the specific order McQuarrie painted the* Jedi *production illustrations is not known.*

a head on characters like the Ewoks. "Ralph designed a much scarier Ewok," says Barton. "But it seemed George wanted to make *Jedi* a kinder, gentler *Star Wars* that was more accessible for young kids. I think Ralph's attitude was that it was getting a little silly."

"I kind of backed out of the Ewok contest because I had what I thought was the perfect Ewok," said McQuarrie. "It looked a little more dog-like instead of teddy bear-like. I gave them three or four drawings that I thought were right on. And I said 'That's it. Now if you don't like those, I'm out of this competition.'

"It was less easy to come up with new things. So many other films had come out since we did the *Star Wars* thing, I would think, *Well, I have to come up with something*. But what I would get was nothing particularly different. It didn't click anymore. I wasn't feeling well physically either and that's another reason I left. My life is not going to last forever, and if I'm not really happy doing that I should think about what I want to do, and do it rather than just making money."

"Ralph dealt with George directly on his leaving," recalls producer Howard Kazanjian. "George told me Ralph was going to leave. When I asked Ralph about it, he said he wanted to do his own art. *Star Wars* was not what Ralph was all about."

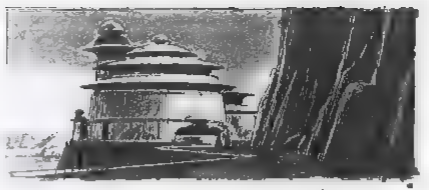
While McQuarrie may have felt his creative efforts were dwindling, his colleagues did not notice. "I saw a lot less of Ralph on *Jedi*, but I wasn't aware of his feeling burned out," says Johnston. "His art certainly didn't indicate that he was feeling that way."

Though he was no longer submitting new artwork, McQuarrie continued to influence the design of *Return of the Jedi*. Nilo Rodis-Jamero felt McQuarrie's influence even after the seminal artist had departed. "A lot of my design on *Jedi* incorporated Ralph's design sensibilities and Joe's design sensibilities," he says. "It was almost like we had developed a language that we stayed within. Ralph really spoke and articulated that language. His sense of design was the appropriateness of what I consider to be *Star Wars*. Whenever I was in doubt with my design I always looked at some of Ralph's old drawings, and I almost always got back to the right footing again. To me it was kind of like George was the pope and Ralph was the cardinal.

McQuarrie was pleased to remove himself from the pressured environment of *Jedi*. "There was a feeling that the other artists were really good at what they were doing, and because of that Ralph could back off a bit," says Barton. "He didn't need to do everything in the way he had previously. For example, on *Empire*, Ralph worked on the matte paintings really just because he wanted to help George get the movie done. I think he was relieved in some ways to step back from *Jedi* because he was getting a bit older and it was a burden. I think he was happy to feel less pressure to perform.

"It was never a falling-out, just a natural progression of someone broadening their horizons and not working exclusively as George's artist anymore. Ralph was establishing himself as a concept artist for the film industry. He was a freelancer doing other kinds of things as well, like book cover illustrations, designs for theme parks—lots of different things."

"Ralph had a very sensitive side, and he wanted to explore more of his own foundations, as opposed to making more wacky stuff for a space movie," says stop-motion animator Phil Tippett.



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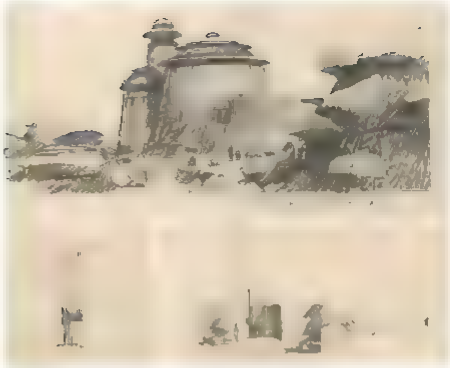
McQuarrie took a hiatus from working and indulged in personal projects such as woodworking and cabinet painting. Always an artist, he greatly enjoyed exercising his talents in a non-professional capacity.

After some time away, Lucas approached McQuarrie about completing additional illustrations for *Return of the Jedi Portfolio*. The portfolios for *Star Wars* and *The Empire Strikes Back* had become fan favorites and Lucas and Ballantine Books wanted to complete the set with *Return of the Jedi*. "George asked me to come back on a temporary contract basis to do the last portfolio paintings of *Jedi*," said McQuarrie. "I had a break for a couple of months and had the chance to do the thinking that I wanted to do. I was feeling much better. So it didn't hurt too much to go back and do some nice renderings to finish up the portfolio I wanted to round off the trilogy, and another collection of my work in print would certainly be satisfying, so I said, 'Okay.'"

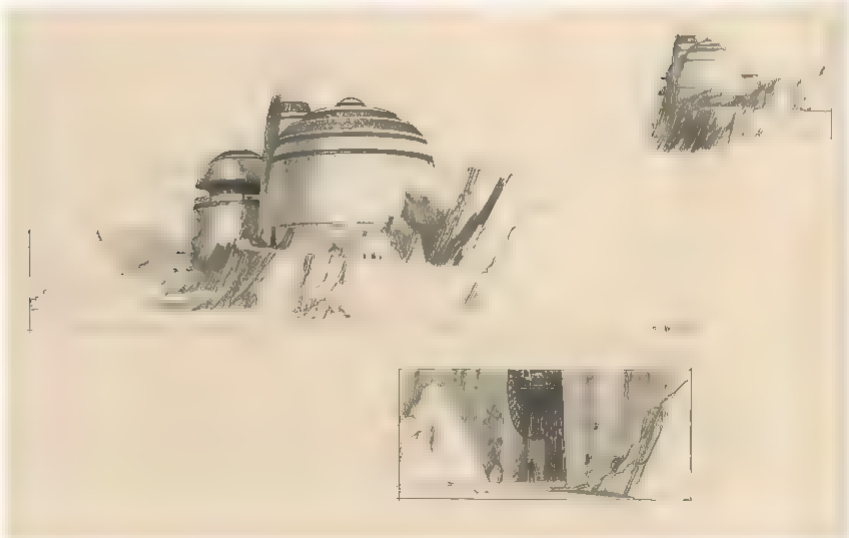
McQuarrie's illustrations were once again used in the marketing of the film. A 1982 brochure for theater exhibitors offered the first public look at McQuarrie's work for the latest saga chapter, when it was still titled *Revenge of the Jedi*. It utilized the production illustrations Battle aboard the skiff (see page 251 [3]) and Exploding sail barge and skiff (see page 252 [1]), as well as the portfolio illustration Droids in Jabba's palace hallway (see page 255 [3]). "Even though *Jedi* was a very big film, we still needed to impress the exhibitors," recalls Lucasfilm's head of marketing Sid Ganis. "We needed to create a certain excitement and that started with our main base which was moviegoers and exhibitors. We needed a fresh sense of the movie. Ralph's paintings were an absolute treasure. They were dynamic and evocative and a great way to present the movie—to help us put out there that we were going beyond where we had been before, even beyond *The Empire Strikes Back*."

McQuarrie continued to visit his friends at ILM throughout the production of *Return of the Jedi*, and he proudly attended the film's cast and crew screening. At the time, McQuarrie did not rule out the possibility of returning for another *Star Wars* picture. "George says he's not going to get into the next *Star Wars* film for another five years," he said. "I might have renewed myself by then and, of course, the environment would be different." While *Return of the Jedi* proved to be McQuarrie's final tour on a *Star Wars* feature, he did return to the universe for a number of related publishing and advertising projects throughout the next twenty years.



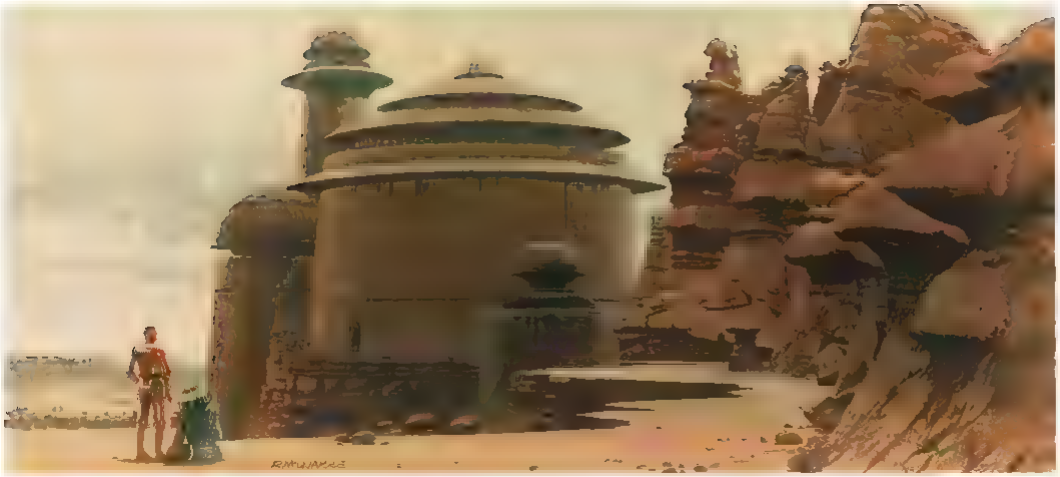
"I liked the idea of two lonely droids going up a country road to some castle, complaining, saying 'How did I get into this mess, what are we doing?'"
GEORGE LUCAS WRITER, EXECUTIVE PRODUCER

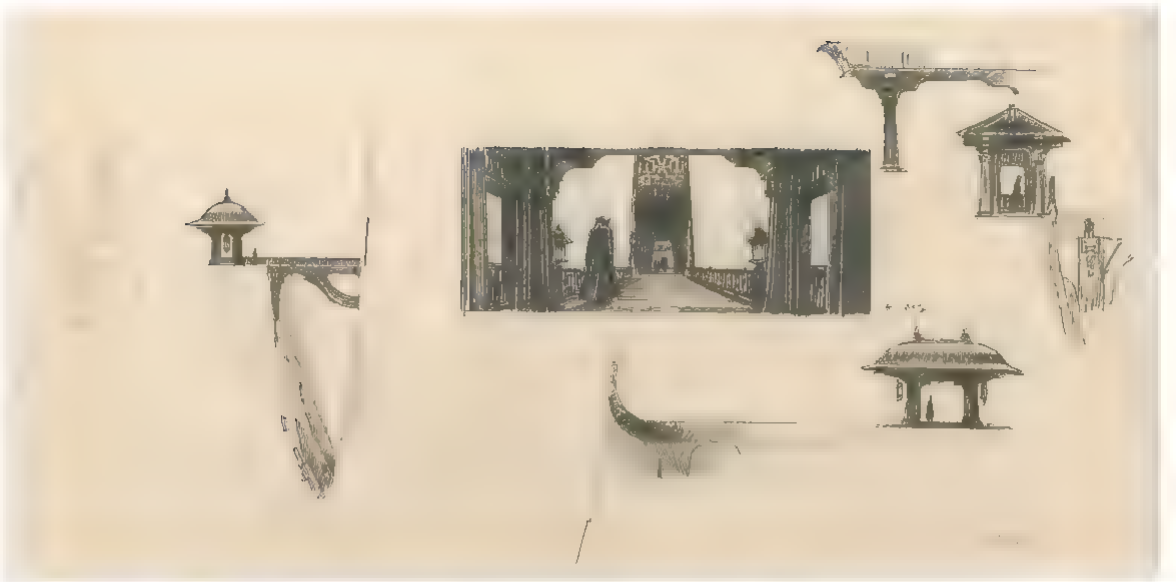
"A lot of the buildings I designed for *Star Wars* are cylindrical. You know, there's only so many forms you can use. If you make a square building, it's going to look just like downtown Minneapolis."
RALPH MCQUARRIE CONCEPTUAL ART ST

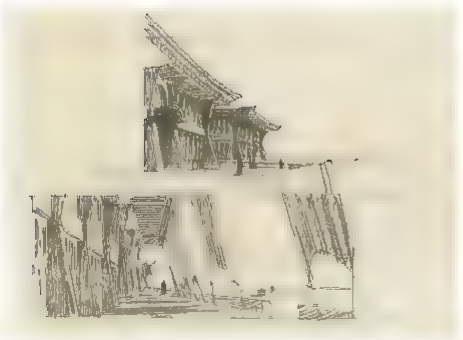


1 Concept sketch (photocopy), Jabba's palace exterior

2–4 Thumbnail and concept sketches, Jabba's palace exterior
McQuarrie "[table reference] refers to see [illegible] "design bible" [illegible] [illegible] key crew members on the film







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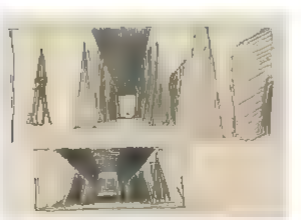

"My recollection is that Jabba's palace initially looked like a wooden building, and then I started working with an adobe building with cylinder components and dome roofs." MCQUARRIE

1 Thumbnail sketches, Jabba's palace gate
McQuarrie illustrated the gate again in two more [illegible]
The [illegible] was overcome [illegible]
It was [illegible] in Star Wars: The Force Awakens [illegible]

Concept sketches, Jabba's palace exterior

3 Thumbnail sketches (photocopy), Jabba's palace exterior

4 Thumbnail sketches, Jabba's palace interior hallways

5–6 Thumbnail and concept sketches, Jabba's palace exterior

7 Production illustration, Jabba's palace exterior, circa late 1980

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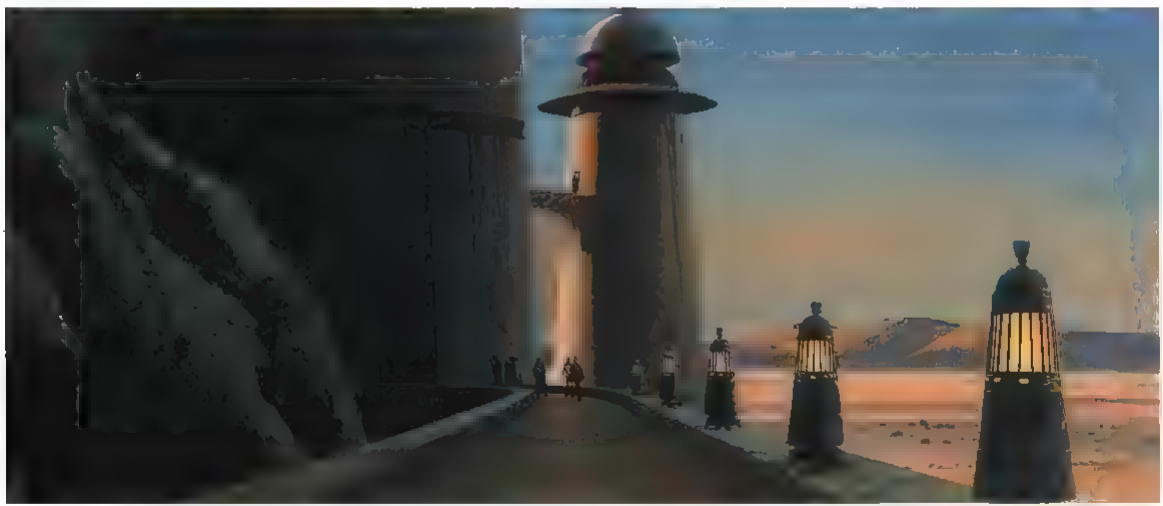

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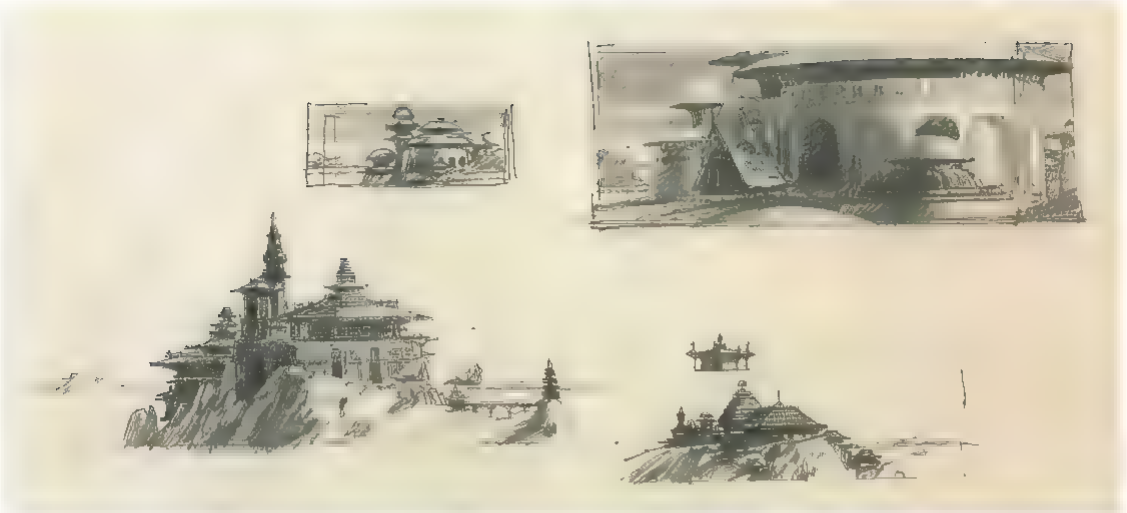
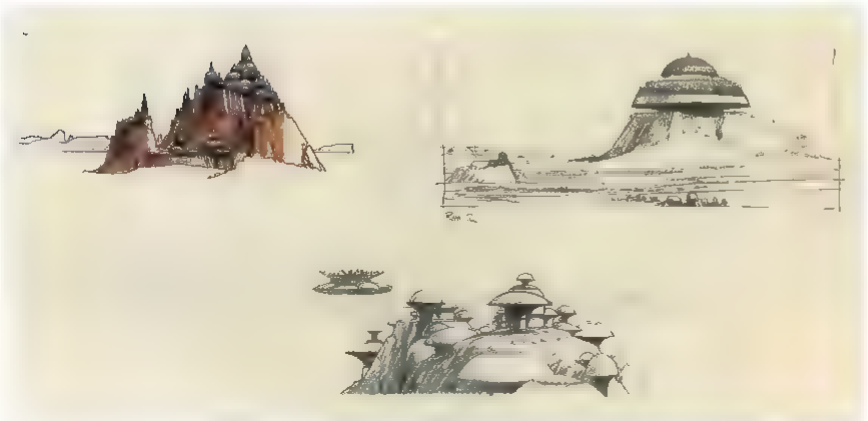
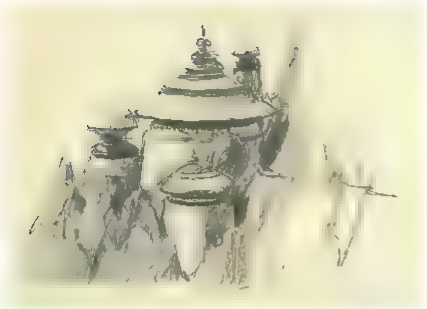
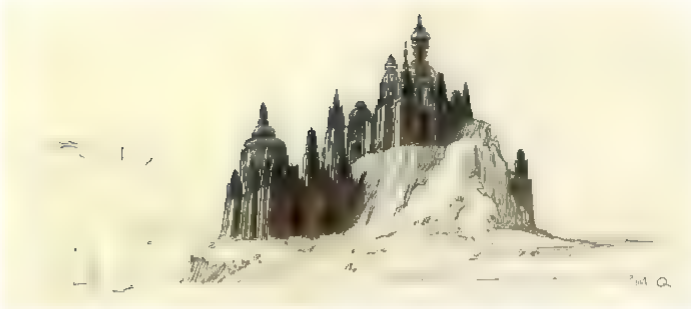


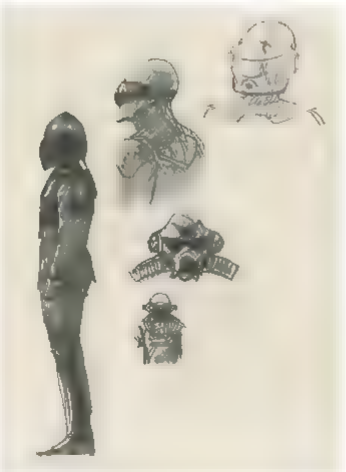


5 **Thumbnail and concept sketches, Jabba's palace exterior**
Sketches by Ralph McQuarrie, Colin Cantwell, Doug Chiang, Joe Johnston, Lorne Peterson, and Nilo Rodis-Jamero

6 **Production illustration, Jabba's palace exterior**







Maybe it's because he didn't have a lot of time, but as much because he's wise and he knows exactly what he can do the job for you. George is very good at just giving a little guiding push in the right direction and bouncing off of it. He doesn't go on and on trying to impress you with the fact that he knows everything he wants, but he somehow suggests that correct thing. McQUARRIE

Costume sketches, rebel uniforms
Ralph McQuarrie's costume sketches for the rebel uniforms are among the most distinctive and memorable images from Lucas's epic adventure. Combining the best design elements from

4 Concept sketches, imperial guard helmets

5 Concept sketch, imperial guard

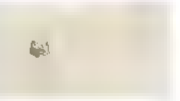
6 Concept sketches, imperial droids or guards

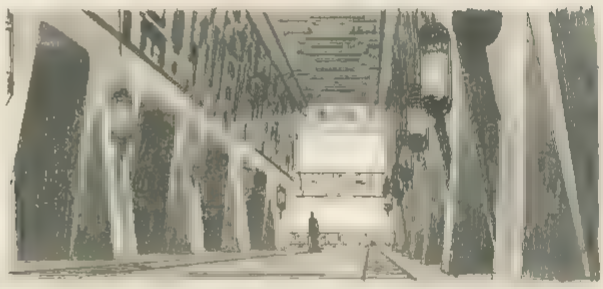
5 Concept sketches, imperial guard

6 Concept sketch, imperial droid

9 Costume sketches, imperial officials
The helmet designs for the guards were based on the helmet of a Samurai warrior, a recurring influence in the Star Wars universe.

4 **Concept sketches, imperial guards and helmets**
The angular helmet left of the smaller figure is a precursor to the Scout Trooper helmet, while the more rounded version has a similarity to the Stormtrooper helmet.





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R. McQ
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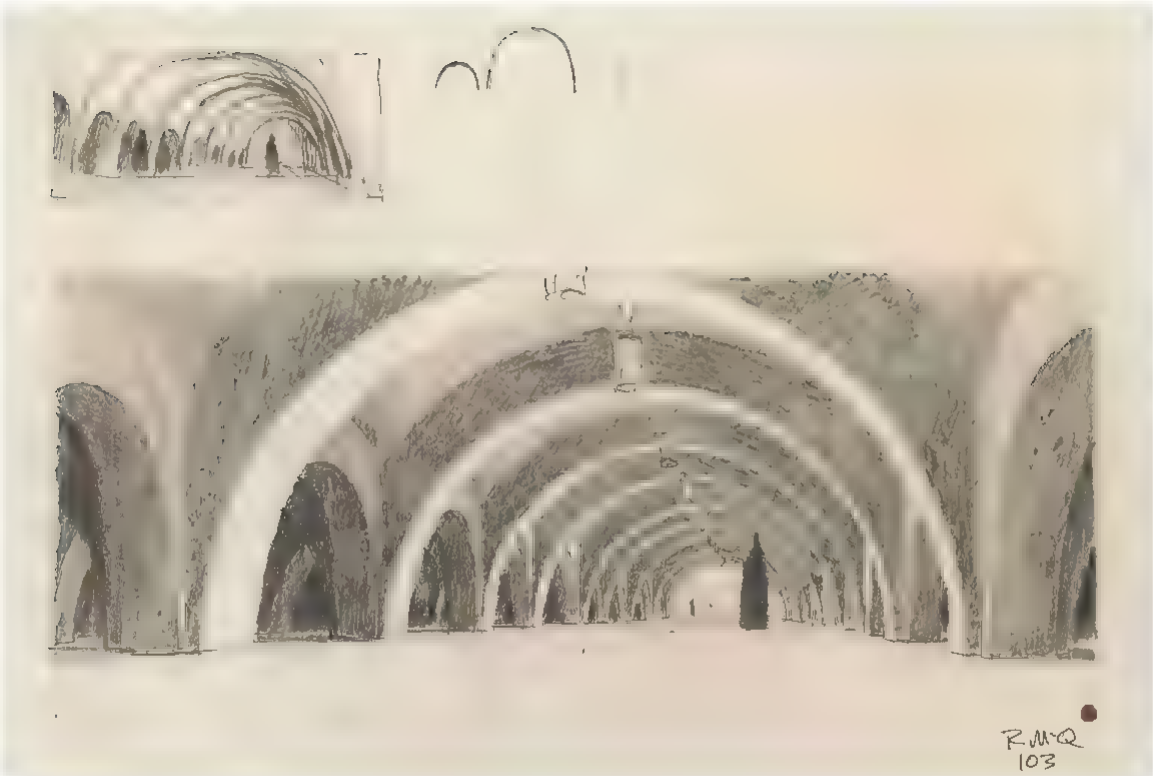
2 A Costume sketches, Imperial guard. Illustration [illegible] pencil in accordance to the Imperial guards featured in [illegible] Star Wars publications and illustrations. Window [illegible] 1980 [illegible]

2 Costume sketch, rebel uniform

Concept sketches, Jabba's palace interior

The swimming pool was added to, completion in a publication for the Illustrated Star Wars Universe [illegible] page 104.



"I like to get together with George and with anybody and everybody concerned for an hour or two now and then to talk over what I'm doing, but I'd rather work alone. It's just much easier for me to work. It's very hard for me to work with a bunch of people around all the time, stopping by and hanging over your shoulder." McQUARRIE

1, 2 Thumbnail and concept sketches, Jabba's palace interior
Bib Fortuna with Oskan, top hut, in drawer in the hallway (1, 2)

3 Preliminary illustration, Luke in Jabba's palace

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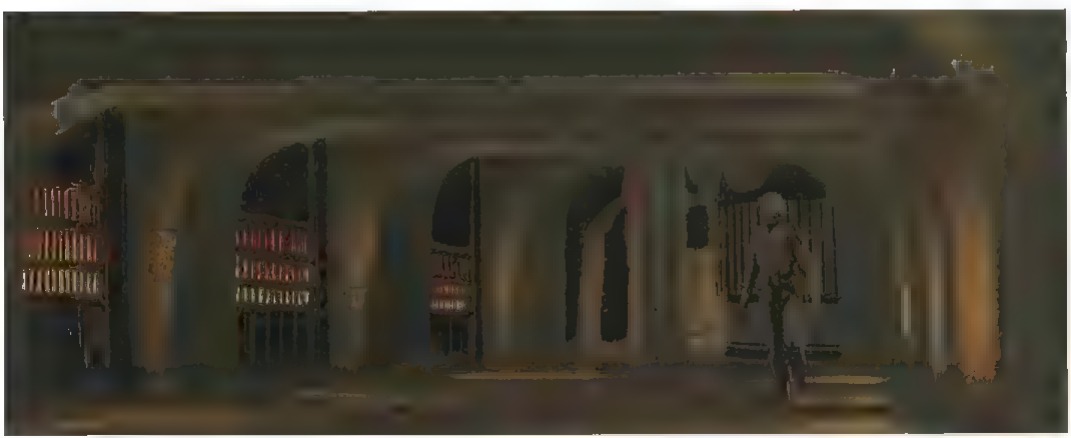

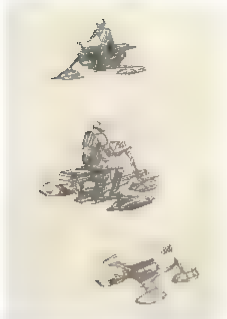

FROM THE RETURN OF THE JEDI ROUGH DRAFT
BY GEORGE LUCAS, FEBRUARY 1981

BAD ARDADDU MOON—FOREST A squad of nimble one-man Imperial rocket bikes speed around the giant trees of the medieval forest

This is one of those ideas I had while writing the script but I had no idea how we were going to accomplish it. I thought maybe we could do it with miniatures or something, but really I made a leap of faith and left it to Dennis [Muren] to figure it out." LUCAS

"A lot of the initial design on *Jedi* has a lot of Ralph in it. Who designed the stormtrooper? Ralph. The biker is just an extension of that. I couldn't have come up with that without Ralph. For me at the time it was pure Ralph McQuarrie adoration.

"When Ralph takes Joe's design or my design and he does a Ralph on it, I would go, 'Oh my God I didn't know I was such a great designer.' He makes it real. I remember the first time he did the biker and the bike. Whereas my bike was just a bunch of lines haphazardly connected to the shape of this idea, he takes that and makes it into a kind of Ralph version. It has substance and weight and all the intricate details; I look at them and go, 'Yeah, that would work.' He finished it. He put the right bolts with the right nuts and it's just absolutely brilliant. It never felt like he cheated. There is reality to it. He's amazing."
RODIS JAMERO

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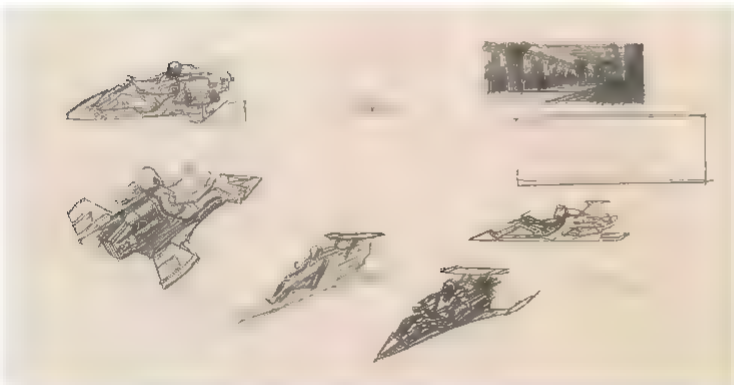
1–5 Concept sketches, scooter



"I did a lot of speeder bikes. I saw a kind of motorcycle look with horns [handlebars] and all that. Most of the ones I did were for one guy riding it, but they had to have a piggyback and the one they came up with worked very well for that.

"*Star Wars* ships and landspeeders work by virtue of a phenomenon which we call a 'black hole.' A black hole is a piece of material that is so dense, light waves cannot escape. It's based on the idea that outer space is not a vacuum, but filled with superfine particles we cannot detect, which carry microwaves, radio waves, and light. Basically it's the same as the nineteenth-century concept of ether. The flow of ether is sucking the light in at such a rate that the speed of the ether exceeds the speed of light. So, if you took some of this dense material—say a pellet the size of a quarter—and enclosed it into a hollow sphere, you would have this tremendous power inside it. If you opened a little vent hole in one side of the sphere, it would draw the sphere toward that hole. Therefore if you have four openings, you could do all these moves. You have what is essential, maneuverability of an X-wing. The spaceships, speeder bikes, and levitation crafts all have this little pellet in there, with so many horse power!" MCQUARRIE

1, 2 Concept sketch, scooter

3 Concept sketches, scooters and thumbnail sketches, Mad Abbadon

4, 5 Concept sketches, scooters

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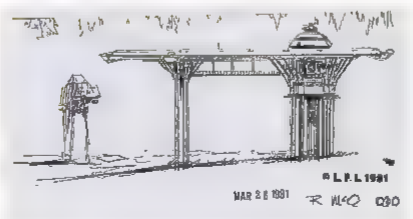


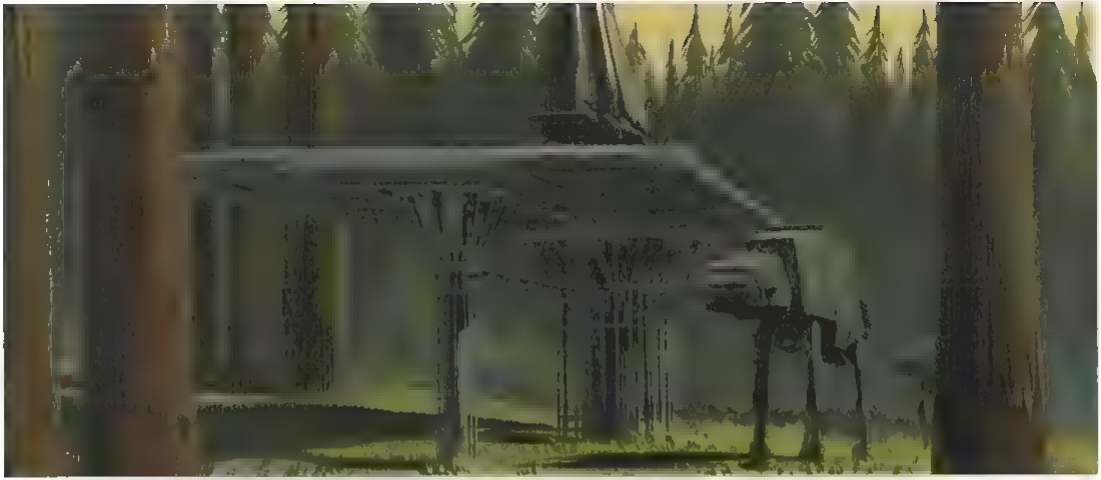
1 Thumbnail and concept sketches. Endor shield generator and bunker

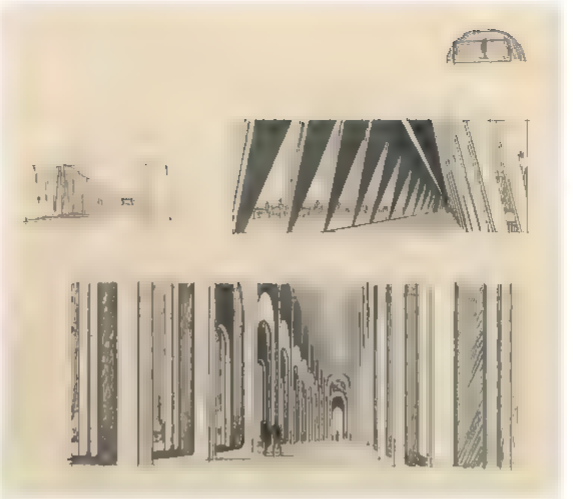
Thumbnail sketches for illustration, Imperial walker at landing platform

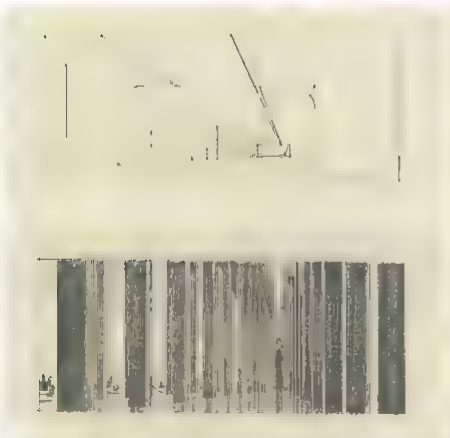
2 Concept sketch (photocopy), Imperial walker at landing platform, March 26, 1981.
The date stamped on the sketch may refer to the date it was received from McQuarrie rather than the date it was drawn. The order in which McQuarrie worked on concepts for last

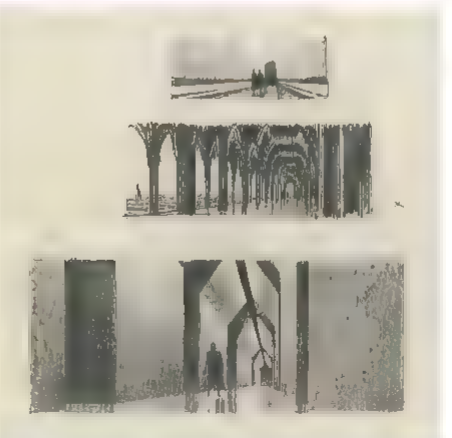
4 Preliminary illustration, Imperial walker at landing platform

5 Preliminary illustration, Vader exits Imperial walker







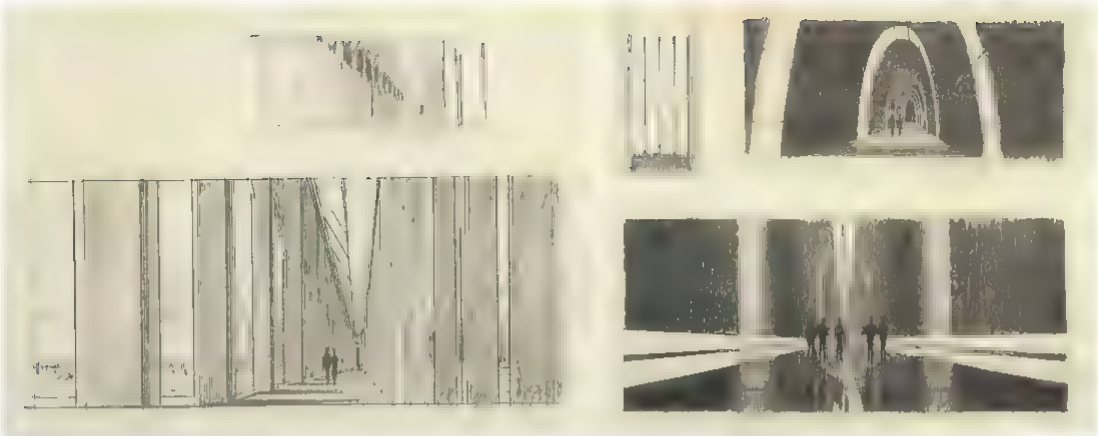


1 Thumbnail sketch (photocopy), Emperor's castle throne room

2 Thumbnail sketches (photocopy), Emperor's castle hallway to throne room

3 5 Thumbnail and concept sketches Emperor's castle interior and hallway to throne room

4 Production illustration, Emperor's castle hallway leading to throne room



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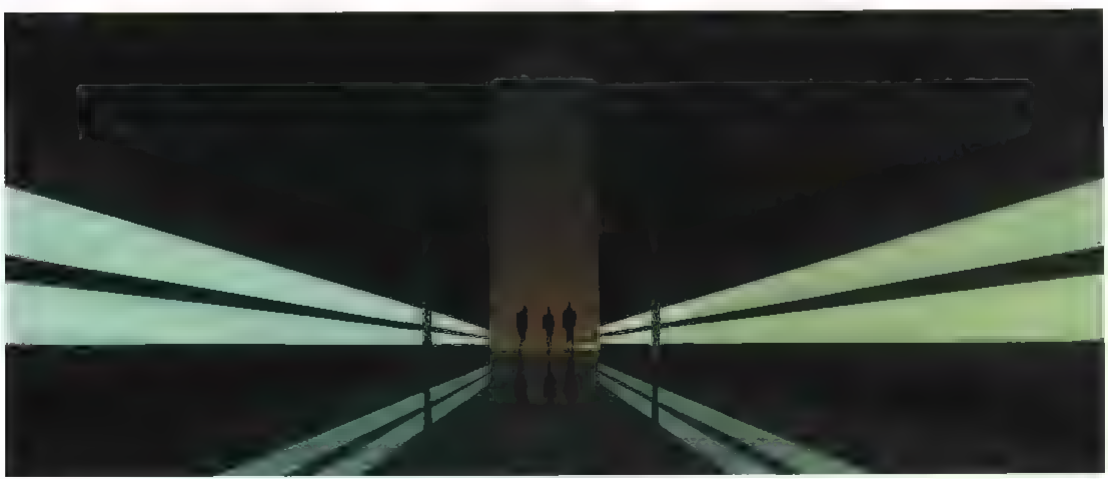

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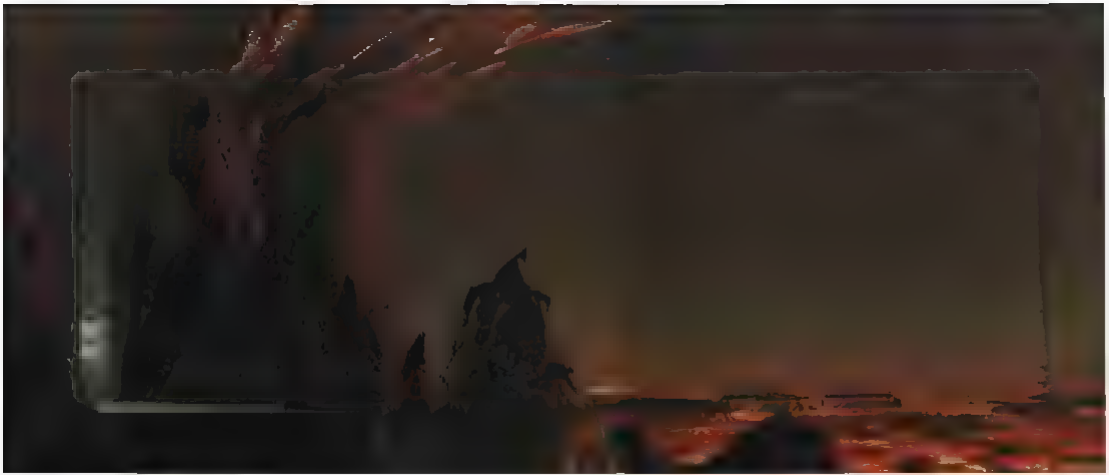
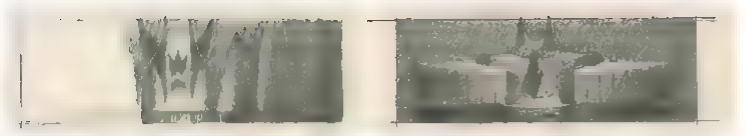
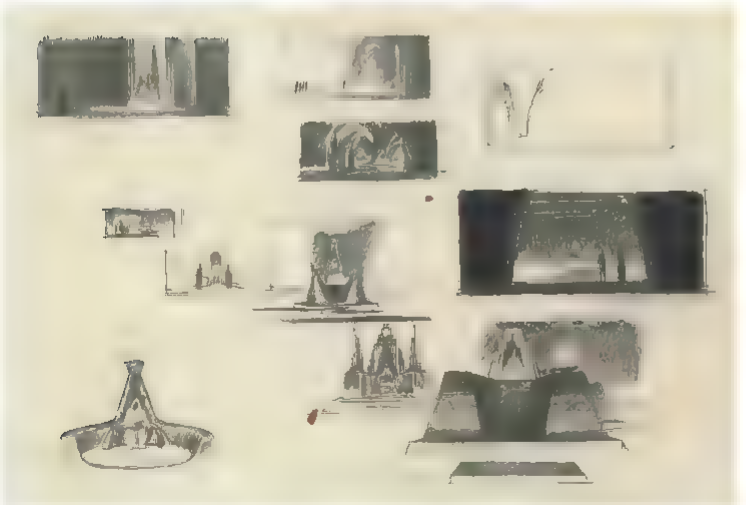






FROM THE *RETURN OF THE JEDI* ROUGH DRAFT
FEBRUARY 1982

INT IMPERIAL THRONE ROOM: Vader and Mo6 Jerjerrod exit the elevator and walk down an ever-narrowing set of stairs that winds around in a circle. Steam obscures most of the environment, but finally, they enter a very low-ceilinged chamber, which looks out over a turning lake of red, hot lava. It is a vision of hell. They walk out on a narrow causeway and approach a small, shrouded figure sitting on an island in the middle of the volcanic lake. This is the EMPEROR, Supreme Ruler of the Galactic Empire and Master of the dark side of the Force.

"The Emperor was going to be in a cave surrounded by lava. The throne room was down in the lower levels of what turns out to be the Empire's headquarters planet. It was so far down that you would have lava.

"That was originally Darth's office . . always thought the air-conditioning problems in there would be immense. It was an idea George had for a hell of an office." MCQUARRIE

"The audience would have known the only reason that lava pit was there is to throw somebody into it. It telegraphs the movie and you would also say 'What did they go down there for?' It had to be something a little more organic." LUCAS

"I really loved the lava. . love the Emperor being this chilly man that leads to warmth." RICHARD MARQUAND, DIRECTOR

"Early on George was saying the Emperor lives in the middle of a volcanic lava flow, like a little island. That disappeared pretty fast because we didn't know how to do lava as a visual effect." HOWARD KAZANJIAN, PRODUCER

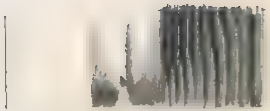
Thumbnail sketches, Emperor's castle throne room

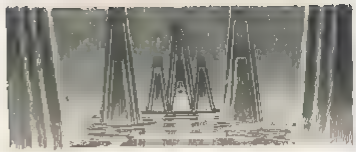
Concept sketches, Emperor's throne

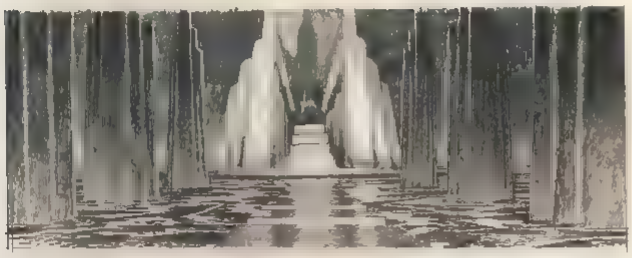
Thumbnail and concept sketches, Emperor's castle throne room

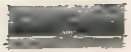
4. Concept sketch, Emperor's throne

Production illustration, Emperor's throne

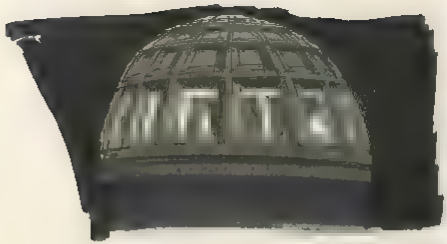


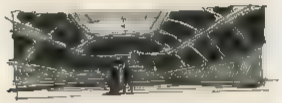


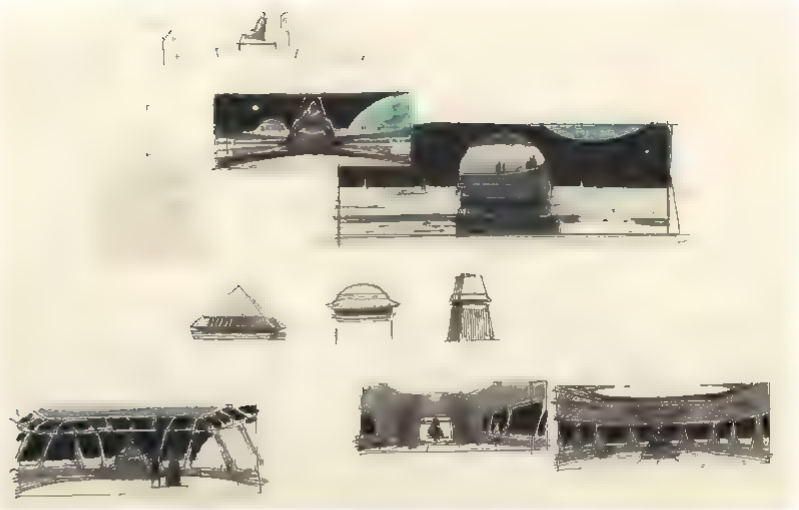




Suppose emperor rides on tethered spherical explorer sphere type ship drifting above structure.







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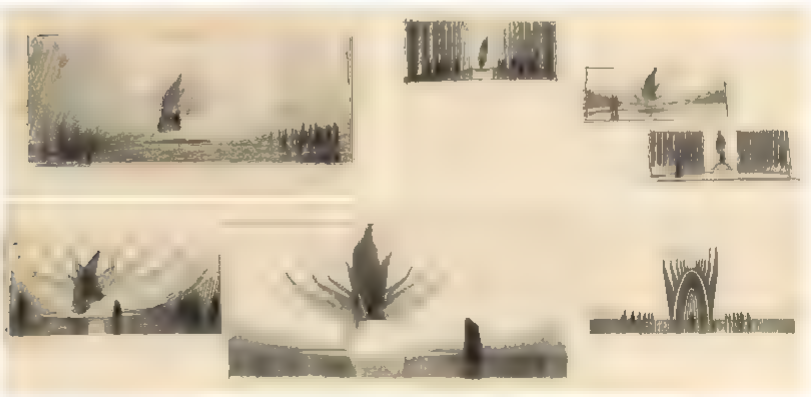

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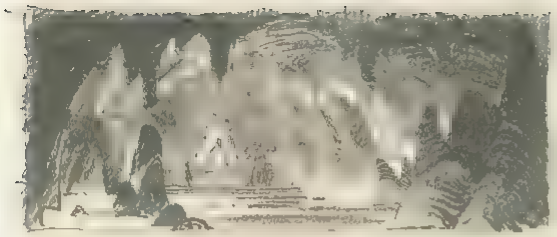
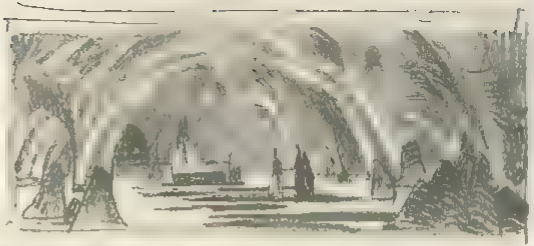
1 Thumbnail sketches, Emperor's Death Star throne room
Per his notes, Art Director imagined the Emperor exploring the unfinished Death Star in a spherical hydrofoil sightseer type craft. The concept was considered in addition to the larger room in the final setting.

2–5 Thumbnail and concept sketches, Emperor's Death Star throne room

6 Thumbnail sketches, Emperor's throne room





"My early sketches for Bib Fortuna were among my favorite renderings from the whole *Star Wars* trilogy. I didn't do the design that wound up in the film. The final design was better—it was weirder. My guy was more human. George liked the silver snow goggles [of]." McQUARRIE

Thumbnail sketches, Emperor's castle throne room

Production illustration, Emperor's castle throne room

Concept sketch, Bib Fortuna

Concept sketches (photocopy), Bib Fortuna, March 26, 1981

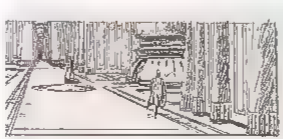
Concept sketch (photocopy), Jabba's palace alien creature

Thumbnail sketch (photocopy), Emperor's castle interior

Concept sketch, figure on scooter in Emperor's castle

[illegible]

Concept sketch, Jabba's palace aliens



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1–4 Concept sketches, jabba's palace aliens

3

"I love sketches from great artists because it tells you a lot. It shows you even more so their skills, because in a minimal amount of lines and materials you can kind of see how good they are. It's just a quick idea, but if you know what you're doing it's everything. I just loved Ralphs pencil work. He could not only do all of the futuristic and retro-futuristic work on the environments and the aliens apes but also come up with some great and beautifully rendered creatures and odds and ends." KEN RALSTON VISUAL EFFECTS CO-SUPERVISOR

4

5

1 Concept sketches, Jabba's palace aliens and robots

2, 5 Concept sketches, Jabba's palace aliens

6 OPPOSITE Concept sketches, Yuzzums and Ewoks

R.M.Q

FROM THE *RETURN OF THE JEDI* ROUGH DRAFT, FEBRUARY 1981

HAD ABSADOH HOCH-FOREST A strange little furry face with huge yellow eyes slowly comes into focus. The creature is an EWAK [sic.], named HICKET, and he seems somewhat puzzled as he looks at the waking princess. Leia groans, which frightens the stubby ball of fuzz, and he stumbles backward, falling on his tail with a loud squeak. Leia sits up and stares at the three-foot-high Ewak, trying to figure out where she is and what has happened.

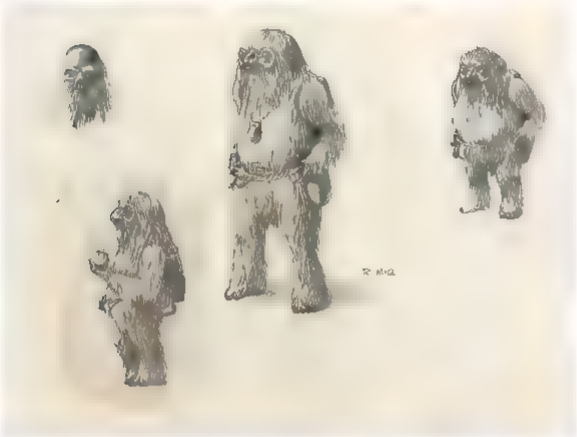
"The first two creatures that George and I talked about were the Yuzzums and the Ewoks. The Ewoks were short, fuzzy little creatures and the Yuzzums were very tall creatures with long, slender legs. That idea quickly went out the door. There were a couple of reasons for this decision. One, the difficulty in working with stilt walkers, and two, because the Yuzzums and the Ewoks would be in the same scenes together. It would be very hard to frame that on an anamorphic screen. You would be cutting through the Yuzzums' knees to show the Ewoks or the camera would have to be far back in wide shots." **HOWARD KAZANJIAN**

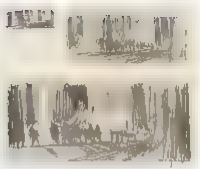
"The Wookiee planet that I created for *Star Wars* was eventually turned into the Ewok planet in *Jedi*. I basically cut the Wookiees in half and called them Ewoks. I didn't make Endor a Wookiee planet because Chewbacca was sophisticated technologically, and I wanted the characters involved in the battle to be primitive. That's why I used Ewoks instead.

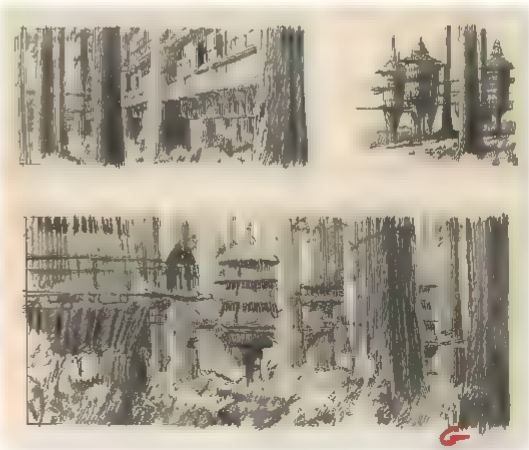
"It was very difficult to get the Ewoks to really seem threatening. They're designed to be cute and fuzzy, virtual teddy bears; but they're also the ones who save the day, so they had to have this dual capacity. I knew the older kids would have trouble buying into this idea, but we decided to do it anyway." **LUCAS**

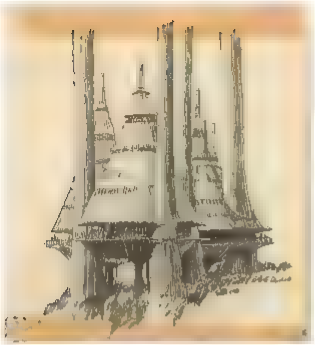
"I didn't have any other ideas for Ewoks, and Joe took it over, although his ideas weren't hugely different from mine. I would have liked to have them more animal-like, more sinewy and life-like." **MCQUARRIE**

1. Concept sketches, Yuzzums
2. Concept sketches, Ewok horse
3. Concept sketch (photocopy), Ewoks with Ewok horse, March 26, 1982
4. Ewok horse maquettes by ILM creature department
5. Concept sketches, Ewoks









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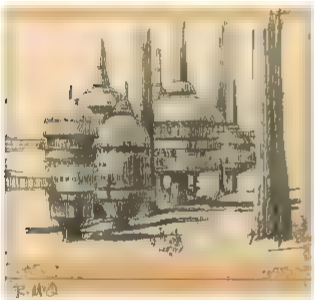

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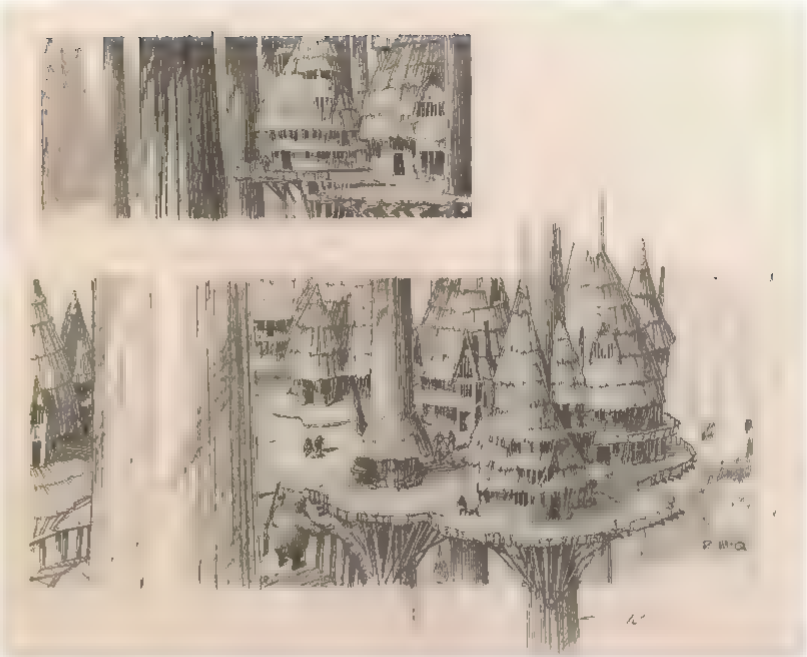
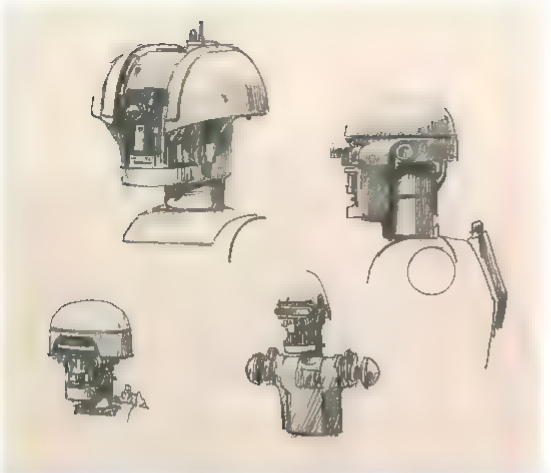
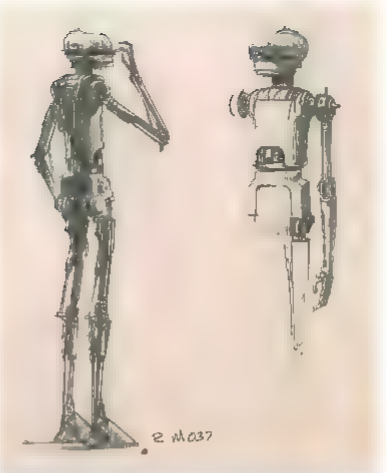


4 Concept sketch, Ewok village

My journey as a film artist began with image concepts that were more refined and less stylistic sketches. Central to

7 Thumbnail and concept sketches, Ewok village

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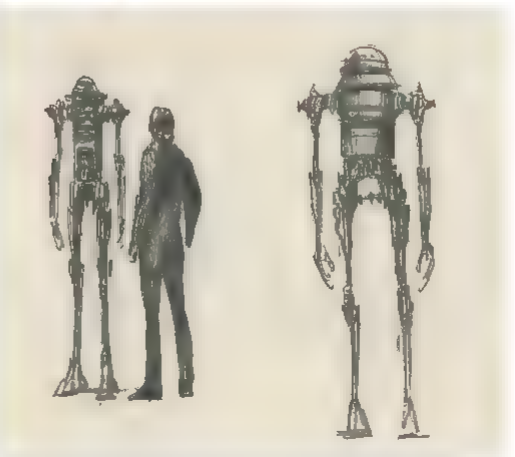

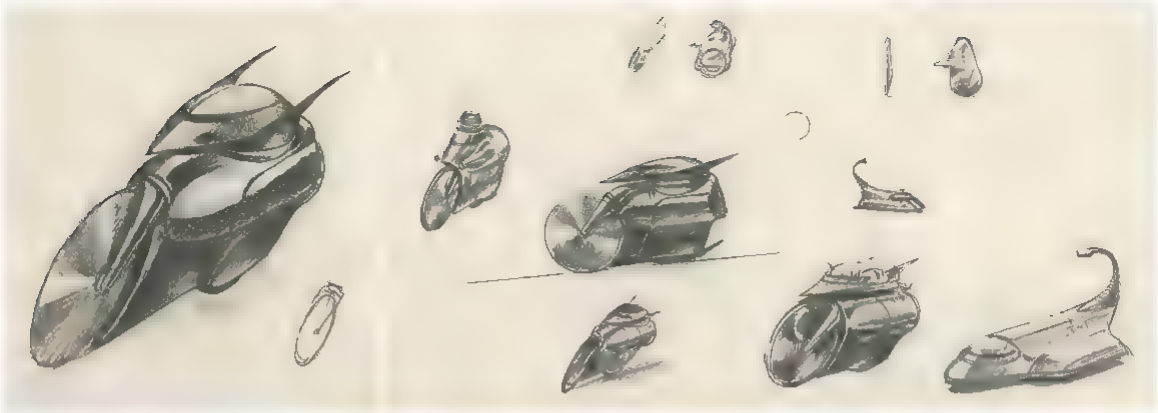

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Star Wars is an entire world created by George's imagination realized by Ralph's illustrations. It's a timeless universe with its own distinct technology and history. It oozes whenever you're watching. It has magic to it." BARRON

4 A **Concept sketches, Jabba's palace droid**
At this stage of pre-production the tall thin robot was considered an assassin droid. Jabba's droid [A 3] were the basis for the electrical EV 9D9 droid built for the film.

5-6 **Concept sketches, assassin robot**
The assassin robot was also approached in many versions of the final screenplay, but was explored by Ralph in several forms. The version included an extended viewing shield.

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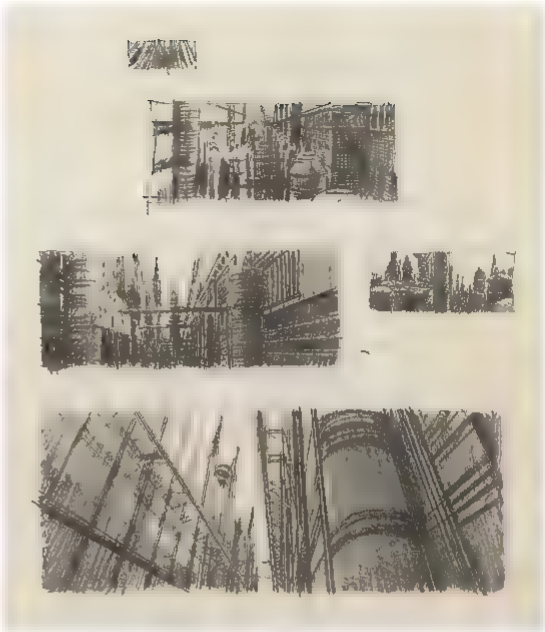
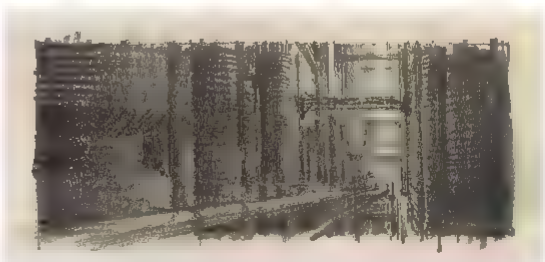
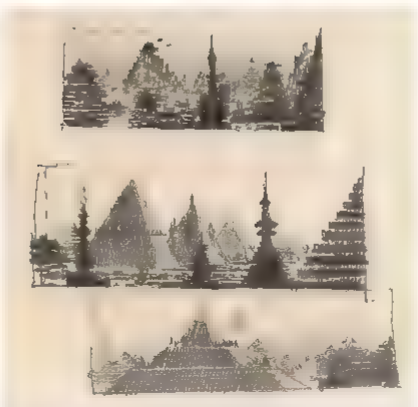
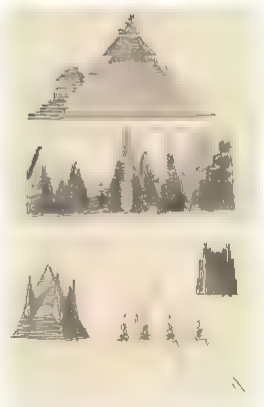




"City planet—a giant Death Star kind of place, a completely built-over planet, nothing left but this giant city. I'm thinking of using some place like this for the center of the Empire. Being the central core of the universe, it would be a fairly substantial thing." LUCAS

Liked the idea of Had Abbadon. Thought it looked neat and I thought the Empire should have a home base. I thought it would be a real moment to see Had Abbadon go dark." LAWRENCE KASDAN, WRITER



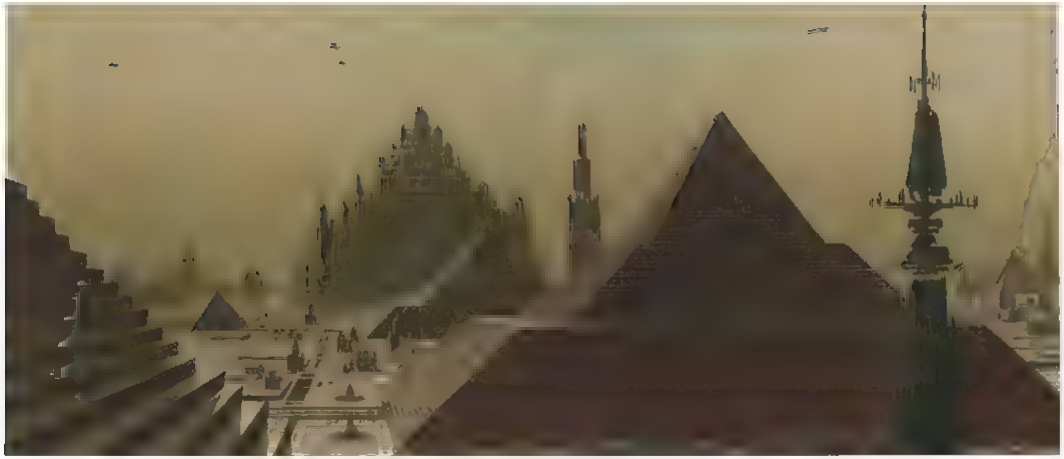


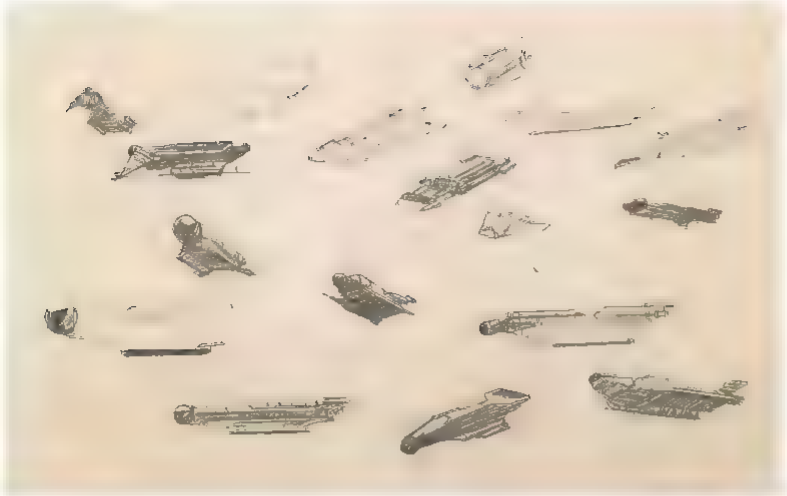
3 Thumbnail and concept sketches, Had Abbadon

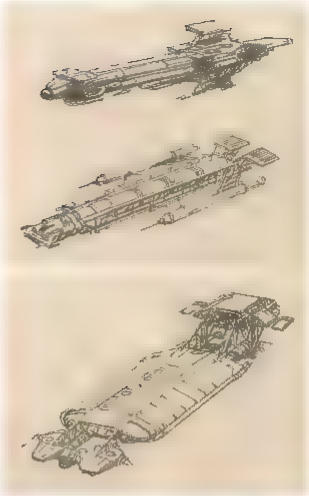
4 Production illustration, Had Abbadon (alley)

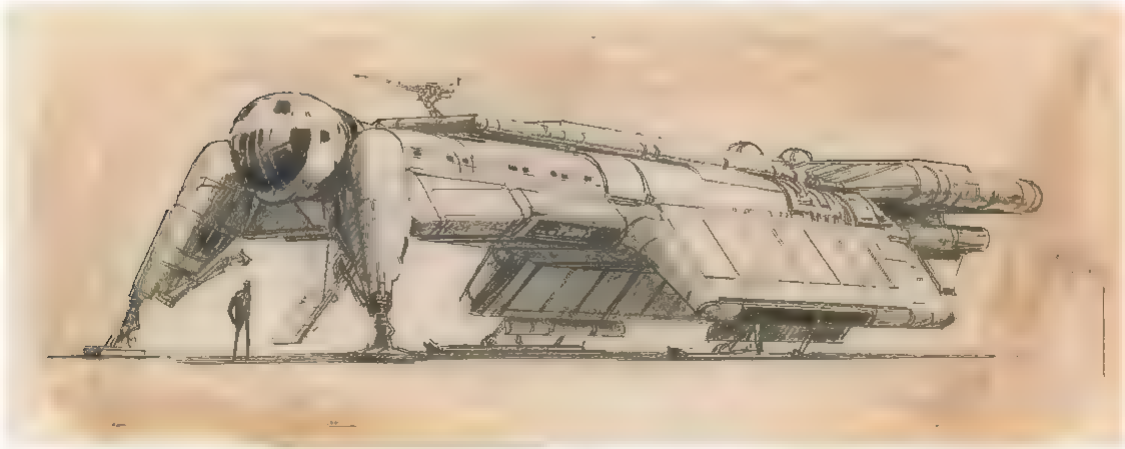
5, 6 Thumbnail sketches, Had Abbadon

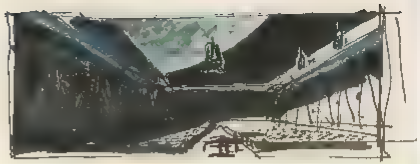
Had Abbadon was the name of the Imperial City planet in early drafts of the script. It ultimately evolved into Coruscant, which appeared in Episodes I–III of the Star Wars saga, before finally settling on the prequel name.











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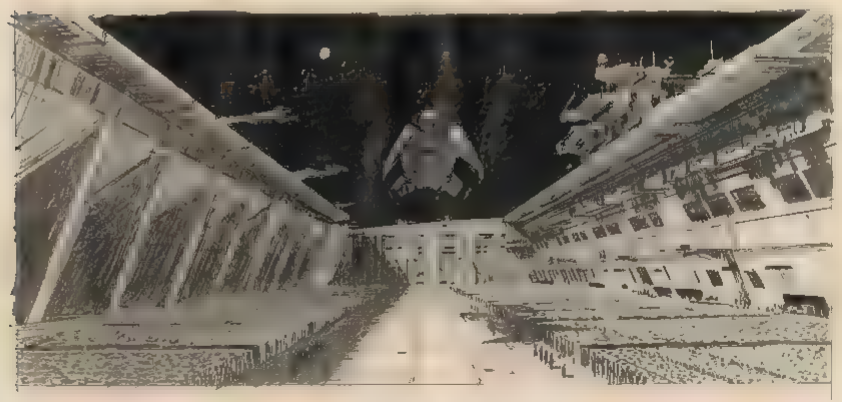

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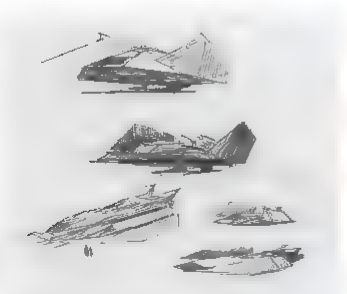
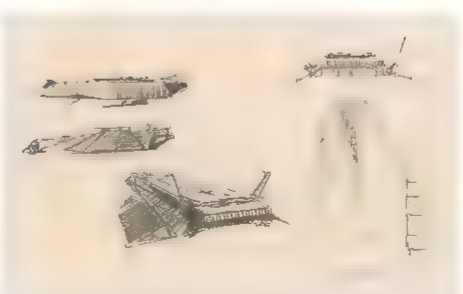
3 Concept sketches: imperial shuttles

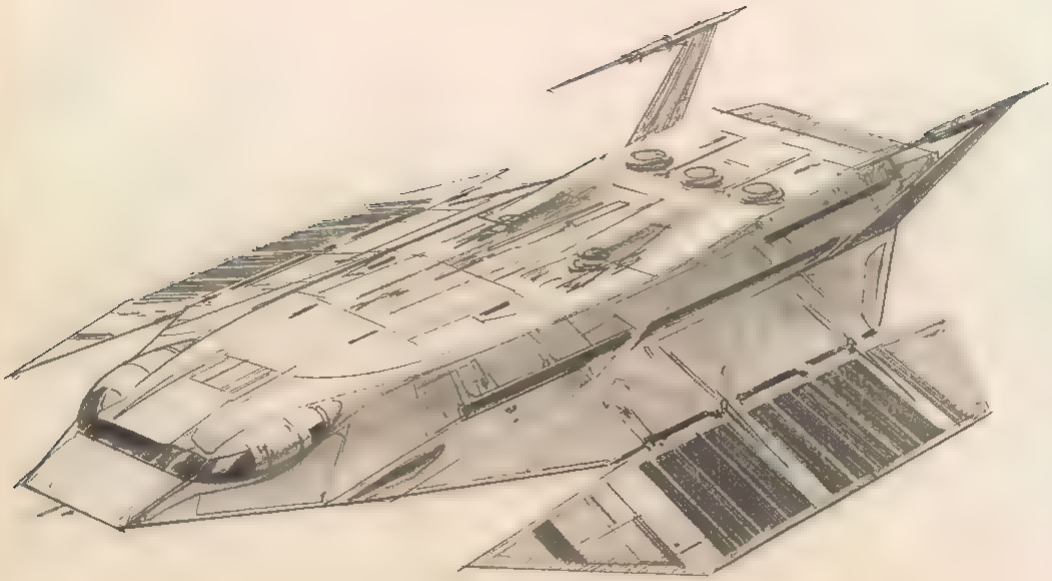
4–5 Thumbnail and concept sketches: Imperial shuttle landings

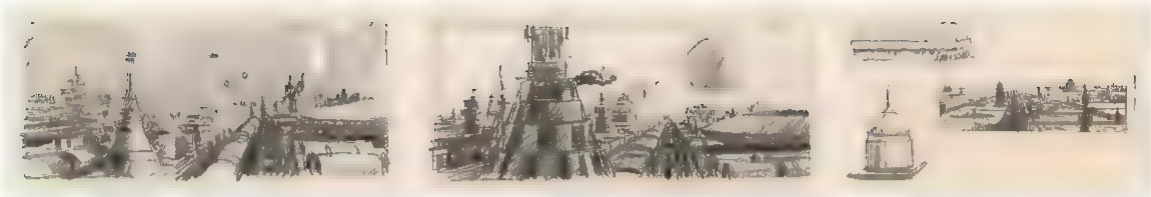




"Ralph was revered by everyone working on the original trilogy for his contribution to the visual style of the films." JOE JOHNSTON
VISUAL EFFECTS ART DIRECTOR

3–7 Concept sketches, Imperial shuttles





FROM THE *RETURN OF THE JEDI* ROUGH DRAFT, FEBRUARY 1981

Pan down to reveal the planet Had Abbadon, capitol of the Galactic Empire. The gray planet's surface is completely covered with cities and is shrouded in a sickly brown haze. Orbiting the polluted planet is a small, green moon, a sparkling contrast to the foreboding sphere beyond.

"The headquarters where Vader had his office in *Jedi* had a lot of spaceships flying along in traffic patterns on the surface. It was dropped from the script. It got incorporated into Episode I to some extent. They changed it a lot; it doesn't look much like the Coruscant that I designed.

"I imagined the planet to be dark and spooky with enormous buildings and a metal surface and, down below, huge avenues like on Wall Street in Manhattan. George stated that he wanted a planet that was a city with endless built-up areas. In my mind it was built a thousand years ago, layer after layer." **McQUARRIE**

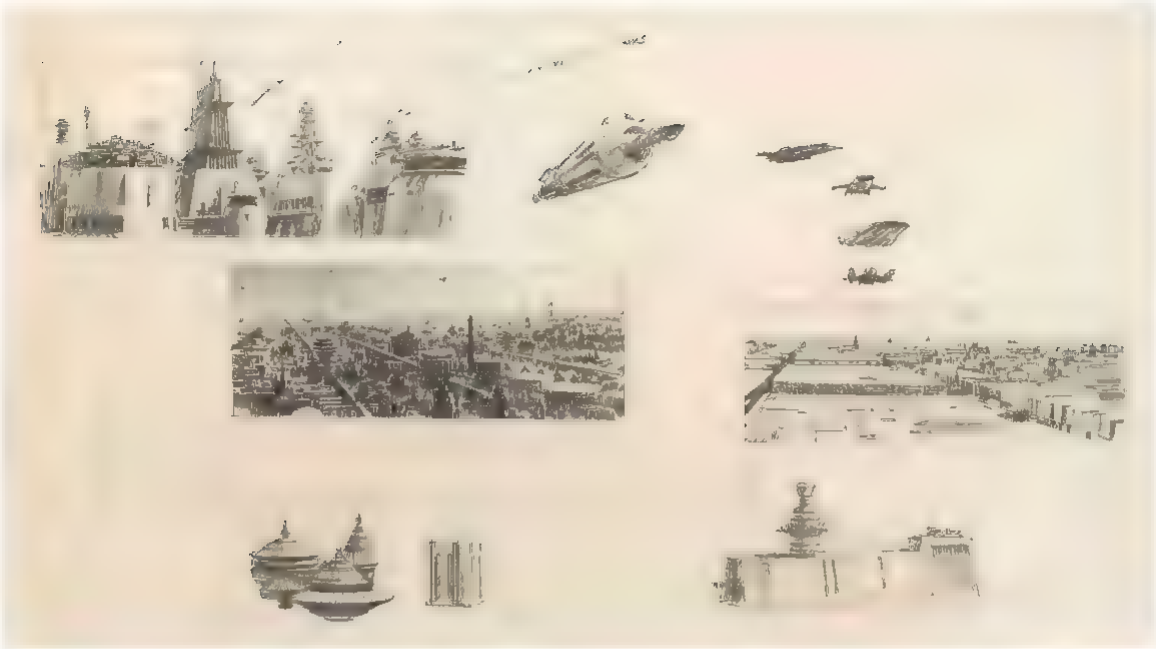
2 Thumbnail sketches, Had Abbadon

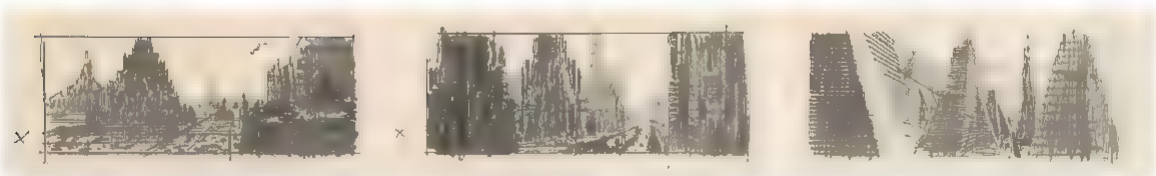
3 Production illustration, Had Abbadon (Imperial shuttle with gothic buildings)

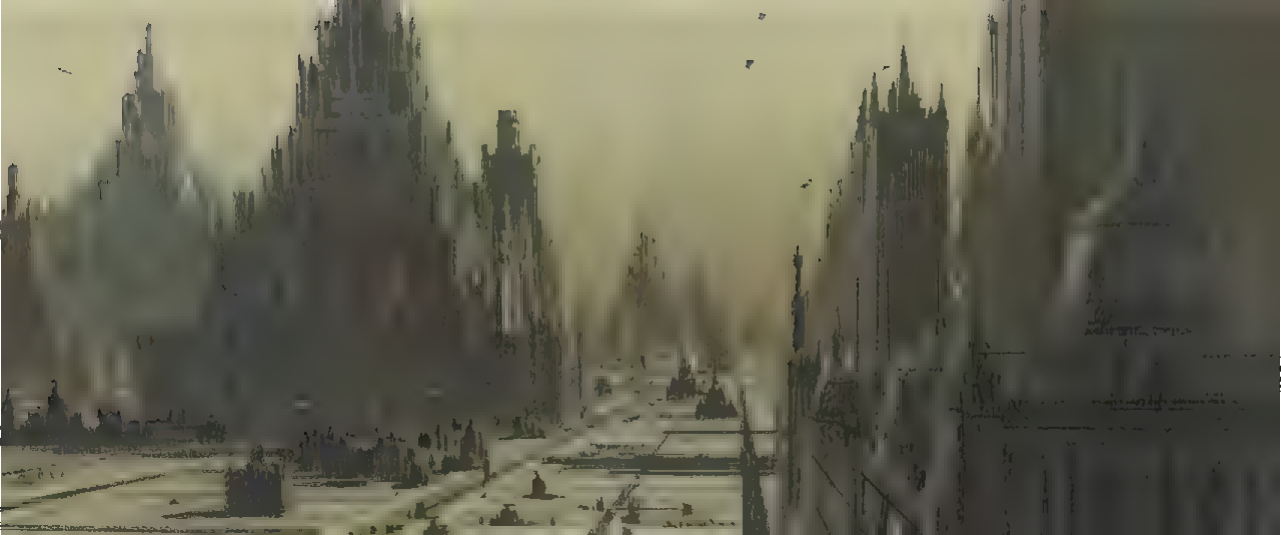
4 Thumbnail sketches, Had Abbadon

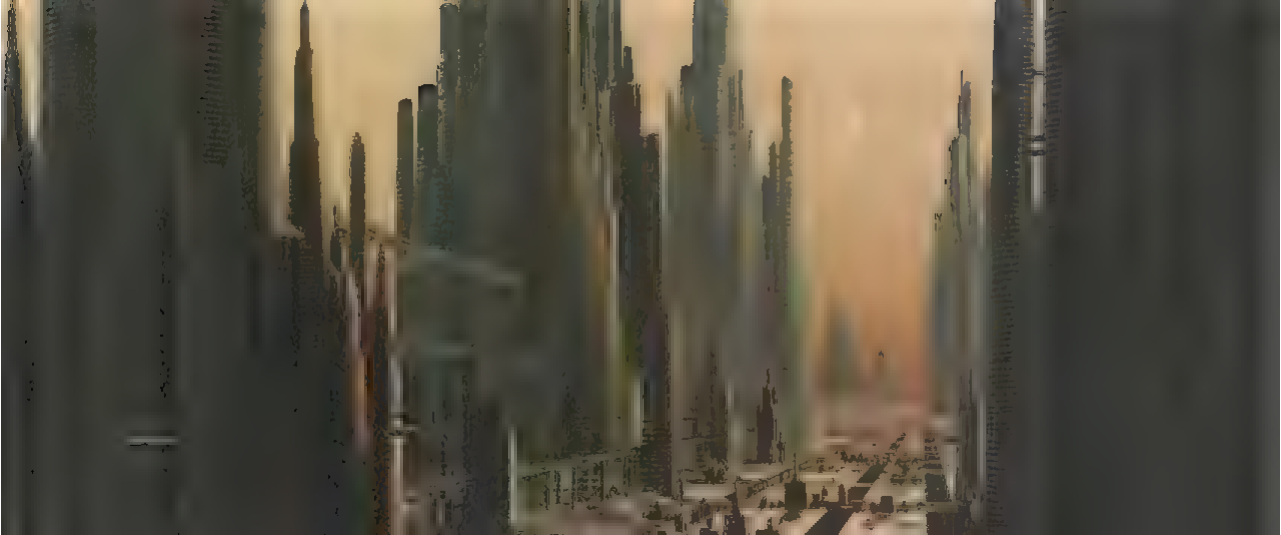
The concept of an Imperial shuttle was seen briefly in the Phantom Menace.

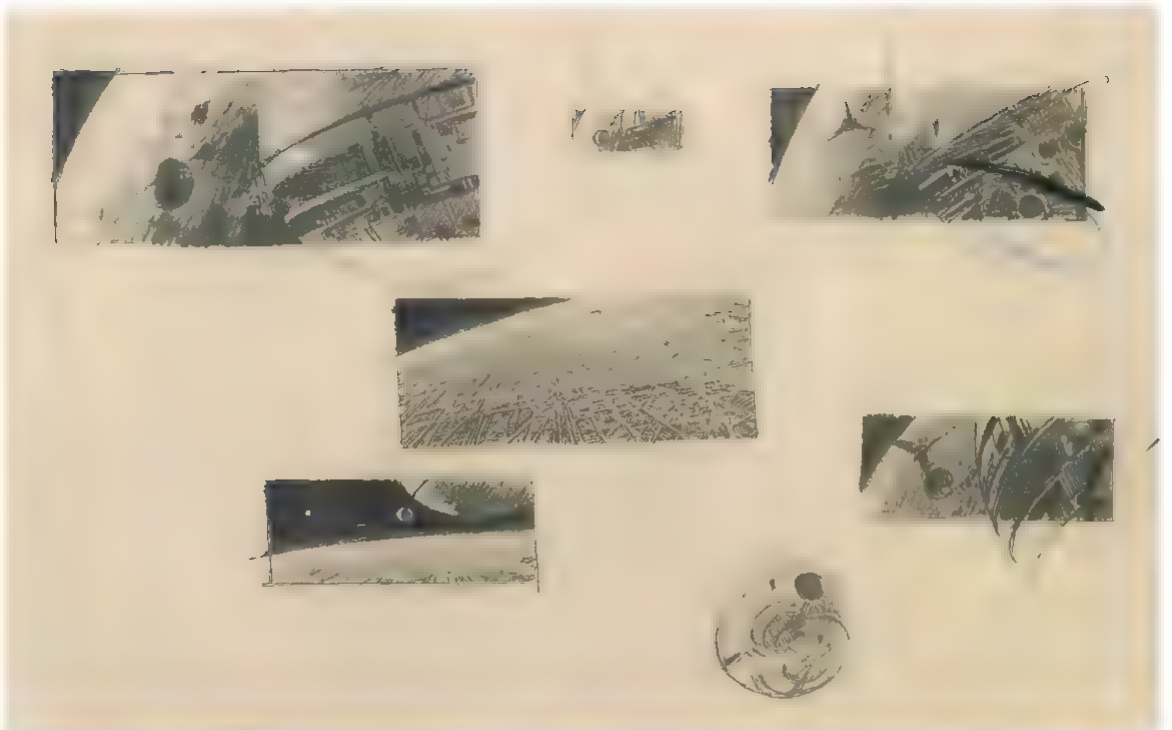
FOLLOWING SPREAD: Production illustration, Had Abbadon (gothic buildings)











"We worked on this Imperial City a long time, but it's never visited in the film. George decided just to have everything take place in space. It's elaborate and quite pretty. But I don't want to reveal what it looks like, because George just might use it in the future." McQUARRIE c. 1982/1983

"Actually the painting I like most on *Return of the Jedi* is only a simple fly-by in outer space. I can't really pinpoint why I think it works so well. I just like it, but I shouldn't talk about it because George never throws away a good idea. I'm sure it will turn up in a later film." McQUARRIE

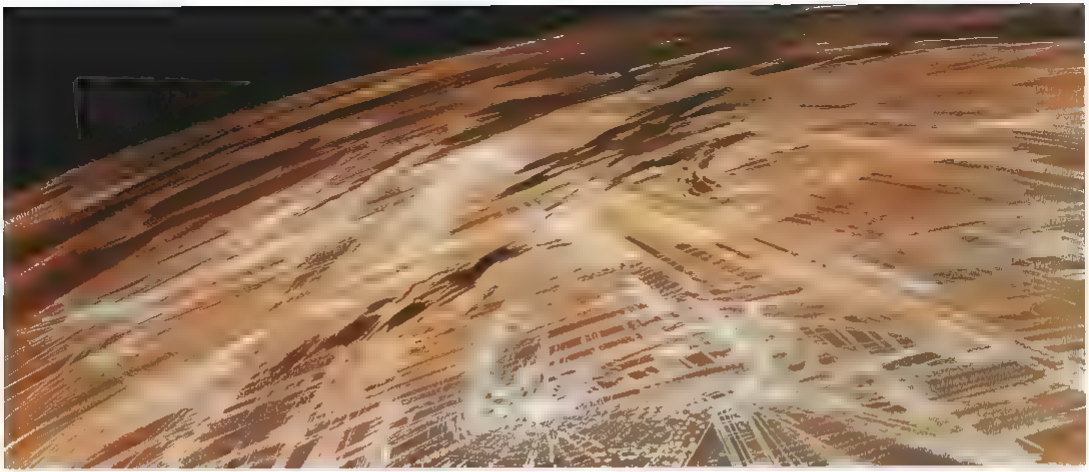
[illegible] Production illustration, Had Abbadon (flying traffic at dusk)

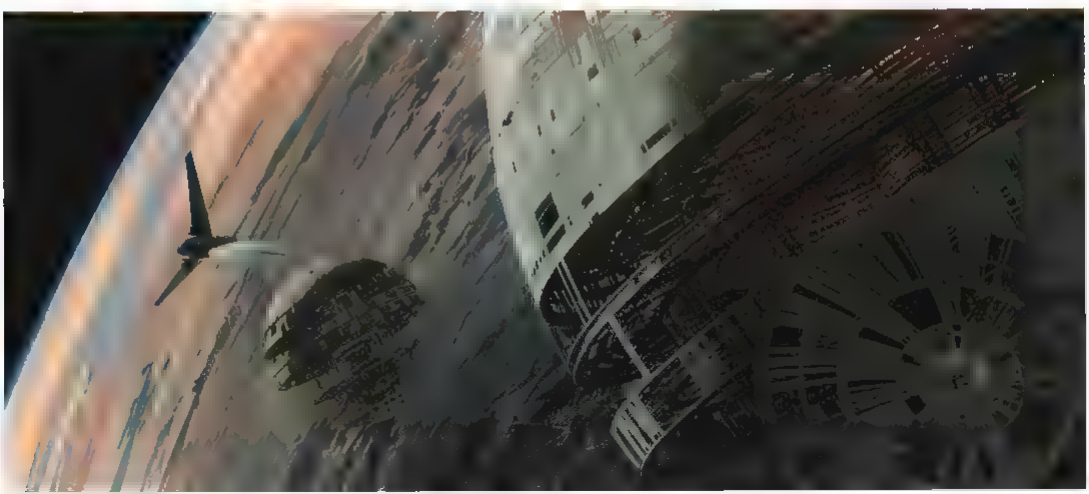
Thumbnail sketches for production illustration, Had Abbadon and two Death Stars

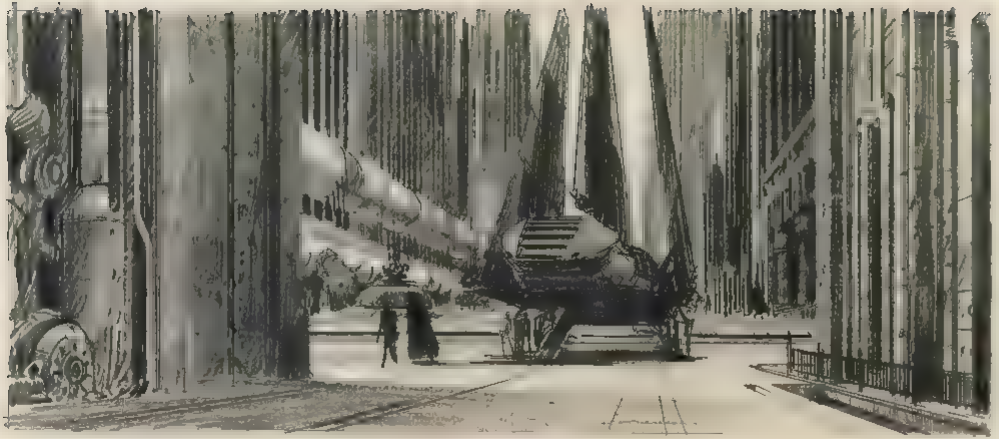
Production illustration, Had Abbadon surface

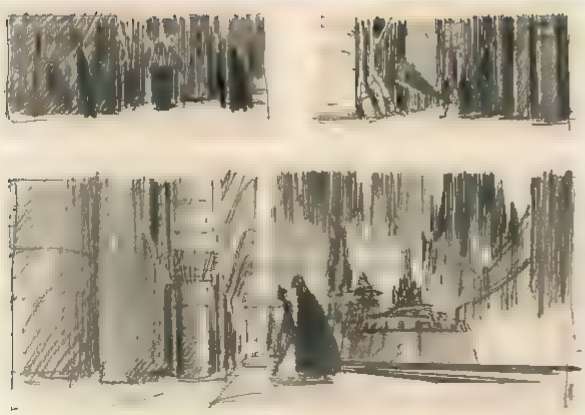
Production illustration, Imperial shuttle flies by two Death Stars in orbit over Had Abbadon

[illegible]









"I knew I couldn't do Had Abbalon, logistically. I knew it was impossible. It was too big to be manageable. It also had the problem of how a fairly substantial planet is destroyed by the fleet. I was just pretending, when you write, you think 'Well, I'm just going to let myself do whatever I want —because I wanted to do the bigger movie. But then you get people in the room who say 'Well, what do you want for a set? Then you realize, 'I can't really do this. We would've had to build a big city set, which would have taken up a whole soundstage, which would have bankrupted us right there. It's also about trying to find that area of simplicity that a twelve-year-old can understand." LUCAS

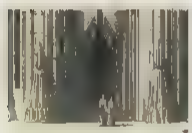
"I was looking for locations for Darth and Luke to pass as they head for Darth's office to see the Emperor. I saw these cavernous trenches in the city as very dark and rusty old buildings that had been there for thousands of years. It would have been an interesting walk." MCQUARRIE

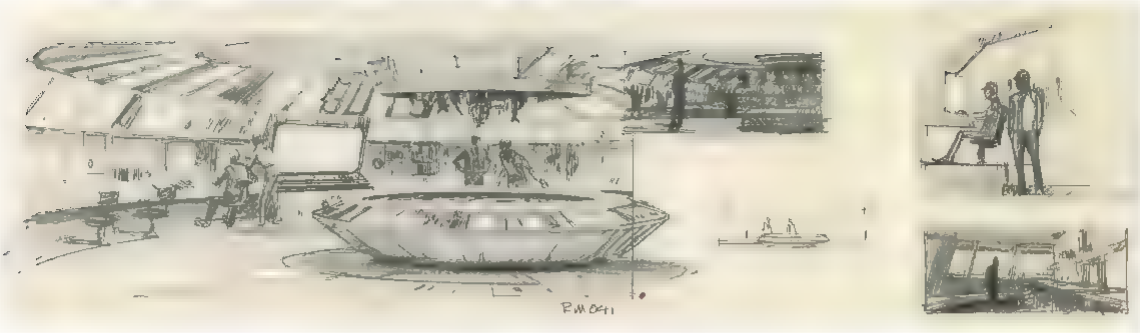
1 Thumbnail and concept sketches, Emperor's castle entrance and Emperor's guard

Thumbnail sketches for production illustration, Luke and Vader on Had Abbadon

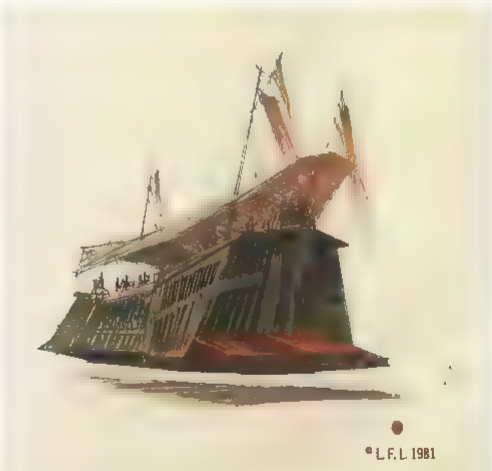
Production illustration, Imperial shuttle on Had Abbadon

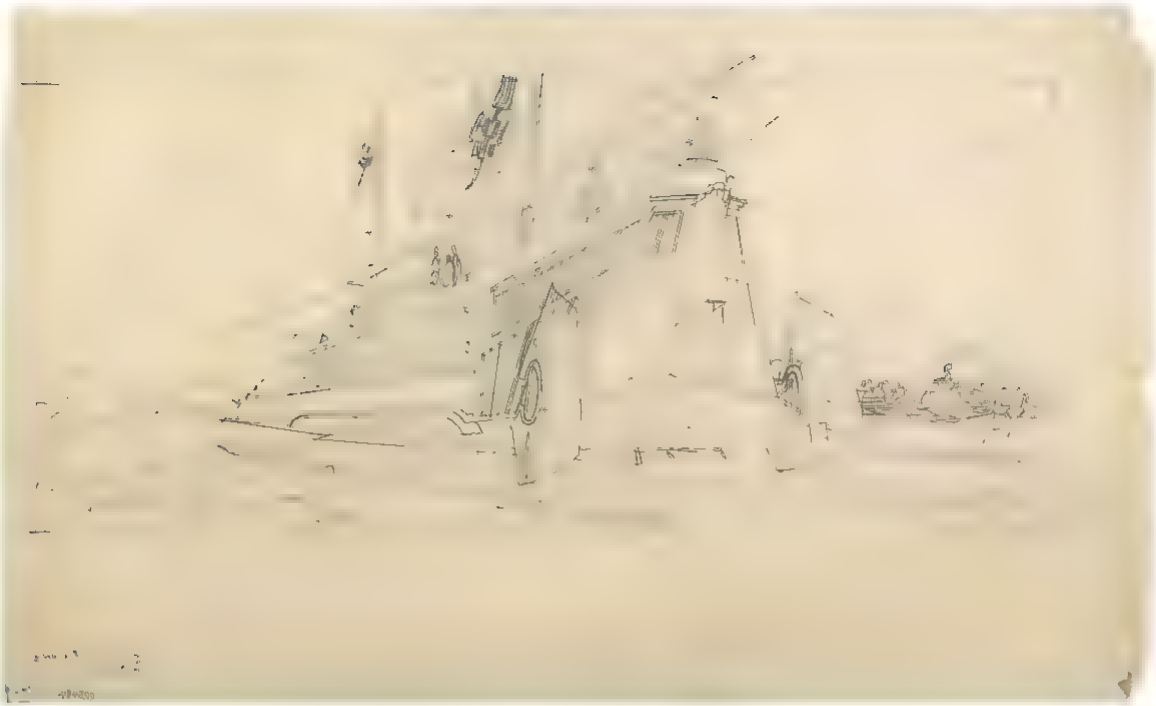
4 Production illustration, Luke and Vader on Had Abbadon





©LFL 1981


©LFL 1981



1 Thumbnail and concept sketches, rebel control room on Sicemon grass planet

2 3 4 Concept sketches, sail barge

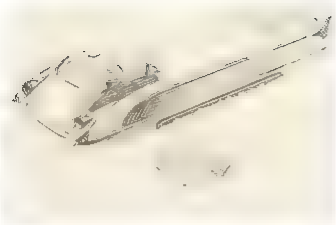
5 Drawing for production illustration, sail barge
This drawing was never taken to a complete painting.

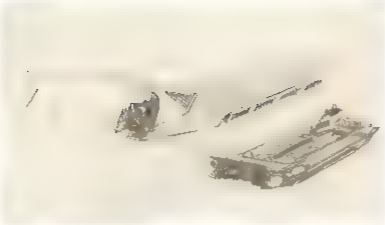
FROM THE RETURN OF THE JEDI ROUGH DRAFT, FEBRUARY 1981

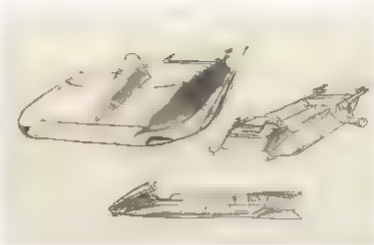
The sandstorm has subsided somewhat, as a huge SAIL BARGE cruises across the vast dune sea about six feet above the sand surface. This is a large version of Luke's old anti-gravity sandspeeder

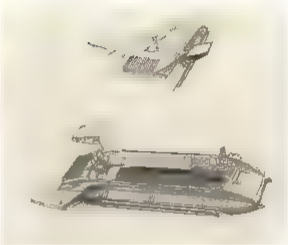
"Jabba the Hutt's barge was pretty much based on my drawings. I didn't have anything specific in mind. I started out with a wooden-looking craft with a lot of decks, like a Mississippi riverboat—I streamlined that. I felt that perhaps at one time thousands of years ago, they were ceremonial barges plying on water and later, they were used in parades. They became metal though because wood seemed so highly improbable on the desert planet of Tatooine. If I can't get something working for me sort of scientifically, I tend to balk.

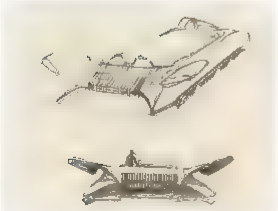
"Jabba's skiff has a completely different look than any other ship in the trilogy. It's kind of fantastic, but I don't know how the devil it flies." **McQUARRIE**

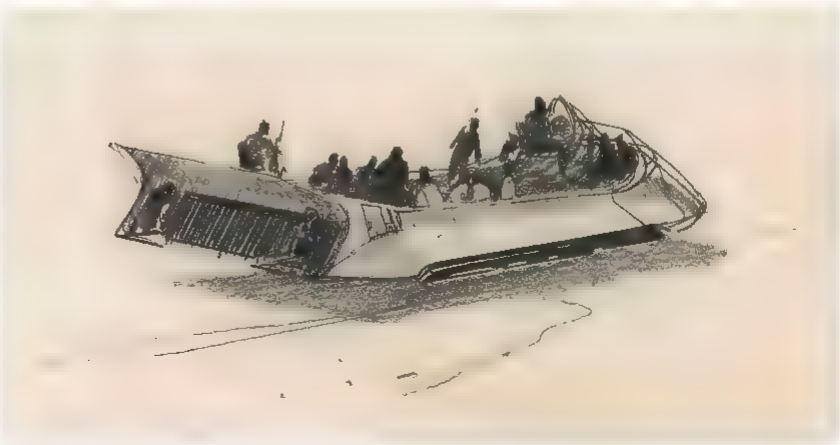


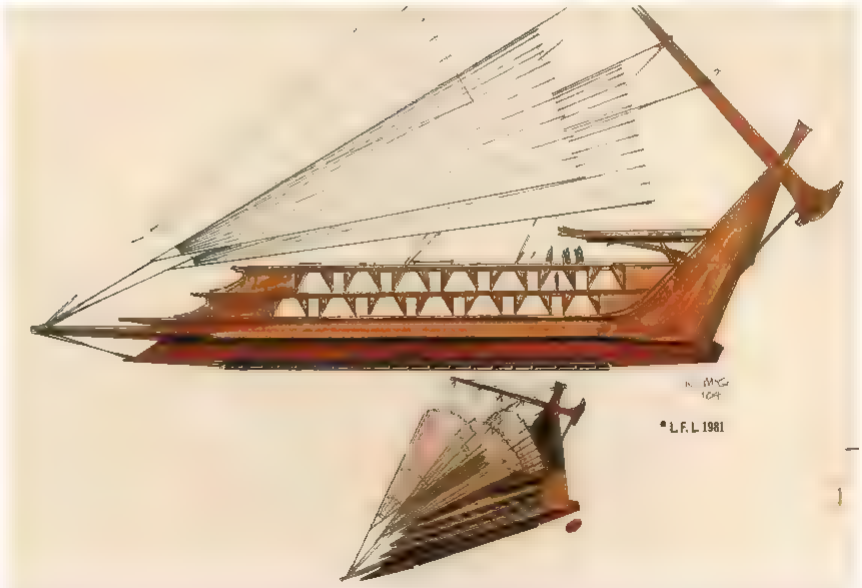








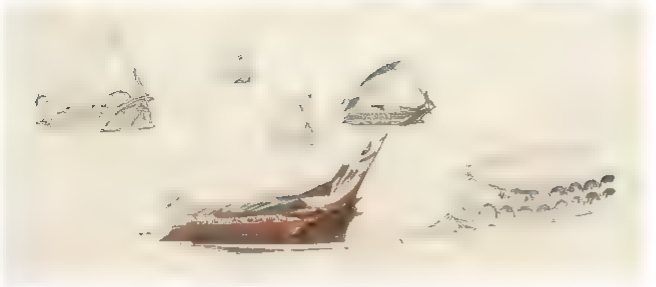


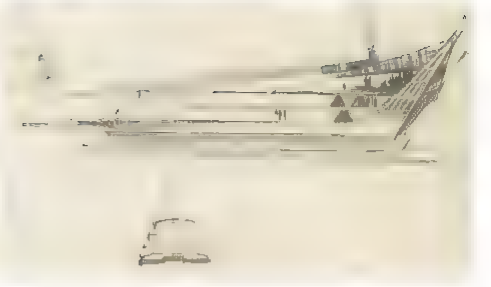


"I can't remember my own phone number and so forth, but I handle holographic stuff very well. I can conceive things in three dimensions. If I've got an idea, it sort of comes to me in three dimensions. I understand it in three dimensions, and remember it in three dimensions." **McQUARRIE**

2.32 Concept sketches, skiffs

2.33 Concept sketches, sail barge

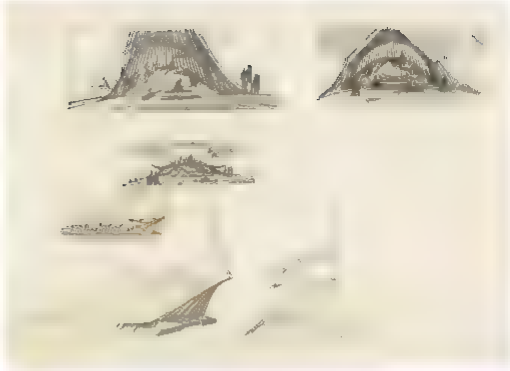


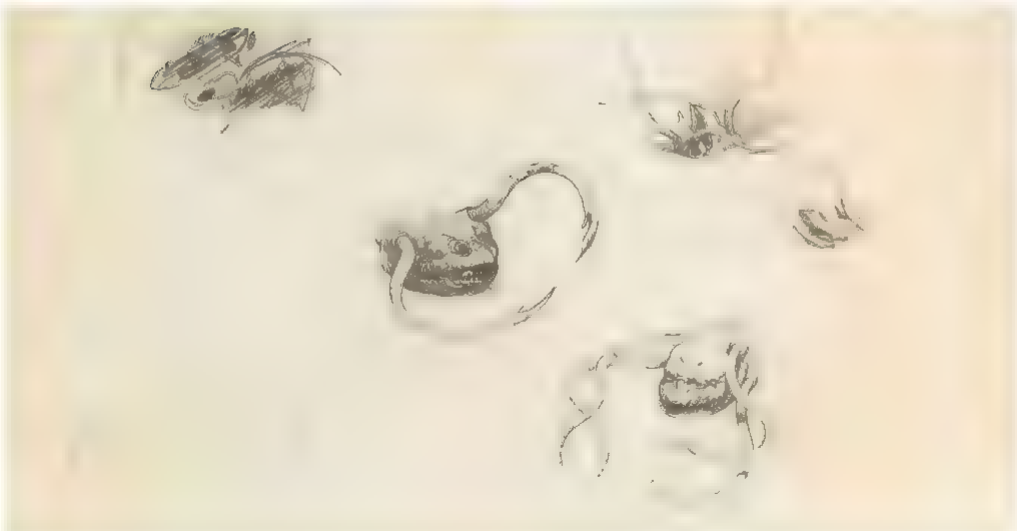


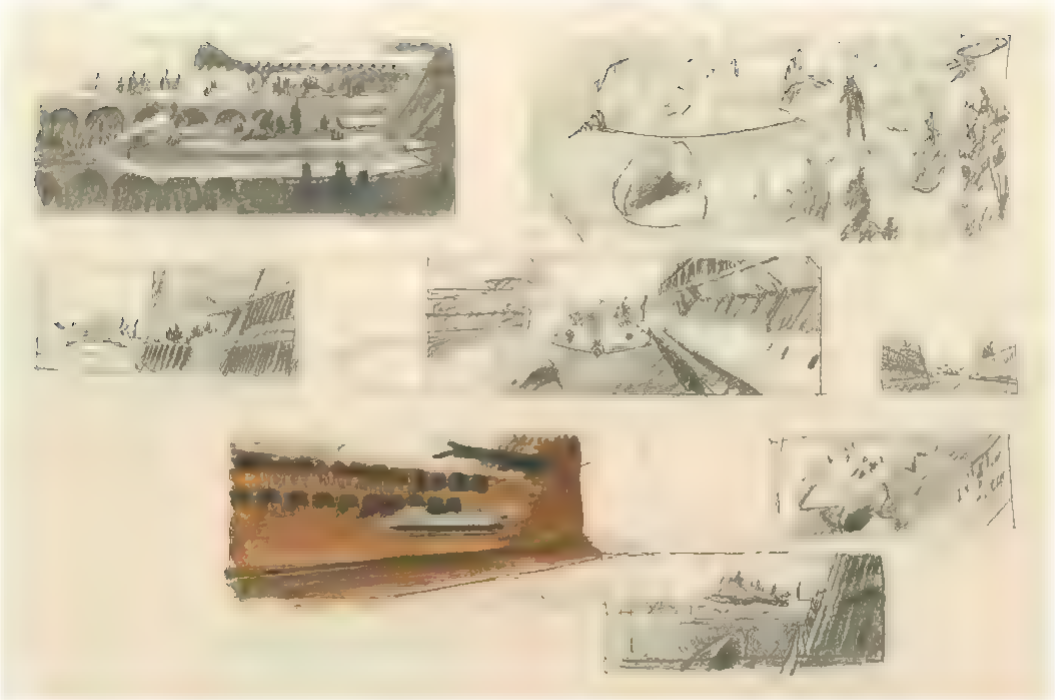
Concept sketches, sail barge

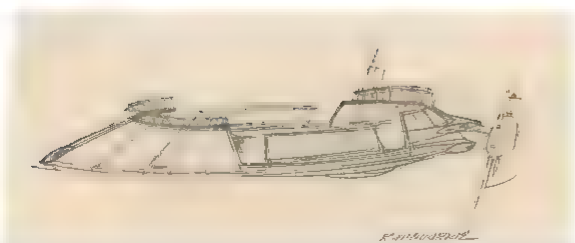
Concept and thumbnail sketches, sail barge

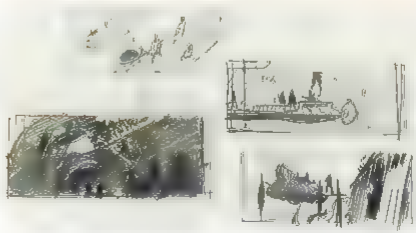
Concept sketches, sarlacc mouths











"In an earlier script there were two sail barges ... even illustrated the scene [in] ... but the second ship was eliminated from the film because ... was just decoration ... thought since Jabba ... so weird, most of the people he lives with are probably pretty weird, too ... put all the weirdness ... could into that painting." McQUARRIE

Thumbnail sketches, sail barge

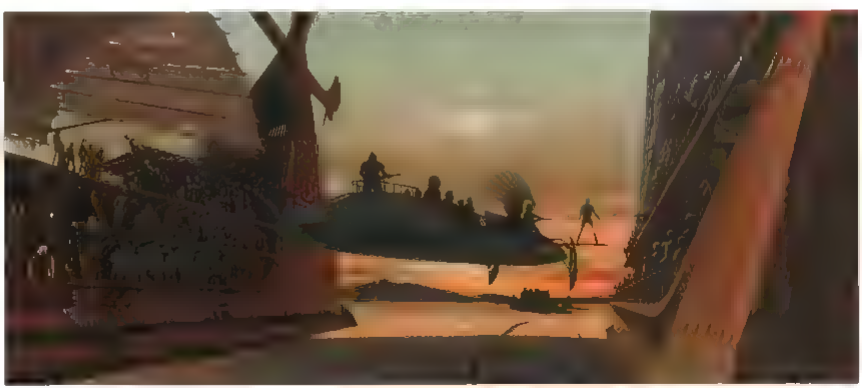
Concept sketch, skiff

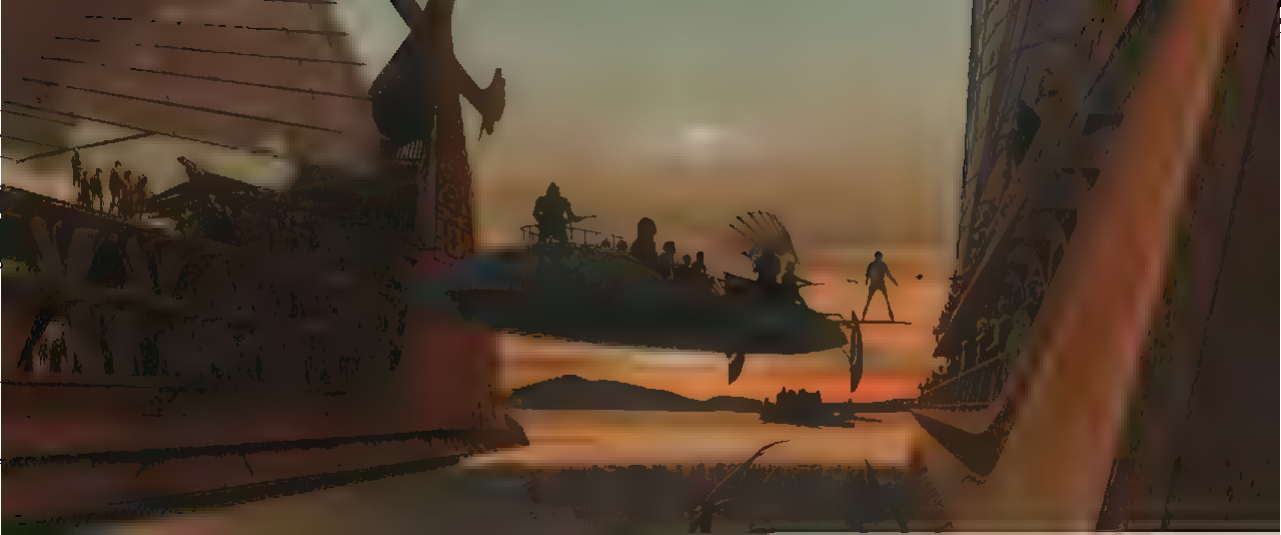
Thumbnail sketches (photocopy) for production illustration, Luke over sarlacc pit

A Concept sketch, Luke over SARLACC PIT

Production illustration, Luke over sarlacc pit

C ... WORK SPREAD Detail from production illustration, Luke over sarlacc pit





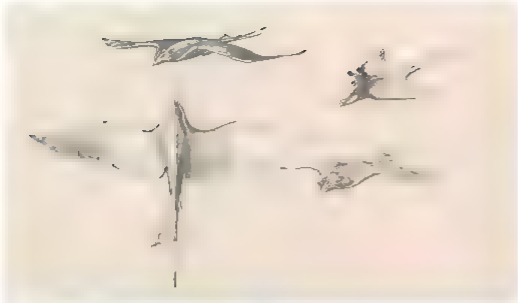
FROM THE RETURN OF THE JEDI ROUGH DRAFT, FEBRUARY 1981.

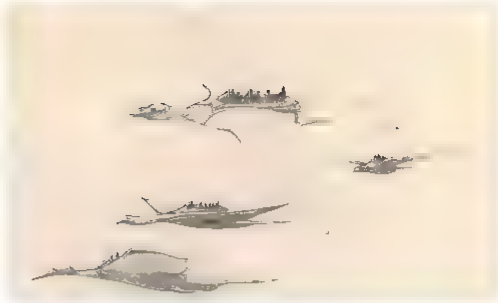
The group walks out of the *Millennium Falcon* as a Sicetax speeder arrives. In the distance, giant flying whales glide around the city

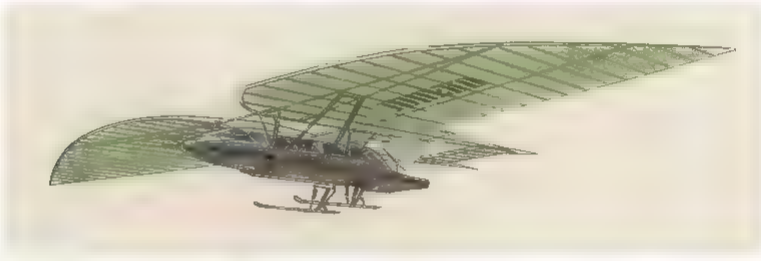
"The rebels landed on one particular spot of this grass planet and were transported to their hideout on the backs of these creatures. It was Joe's idea, and I thought it was neat." MCQUARRIE

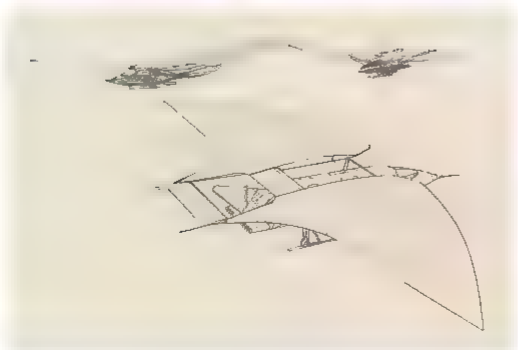
1-7 Concept sketches, Sicemon taxis

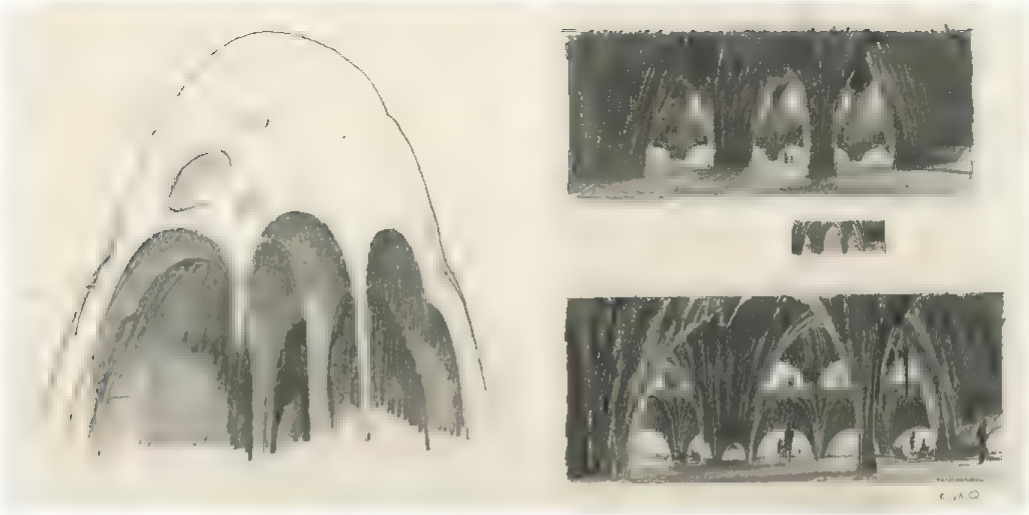
Ralph McQuarrie explored the idea of riders on a flying beast, and once again the concept was dropped

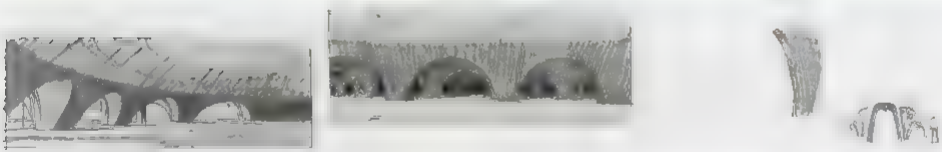


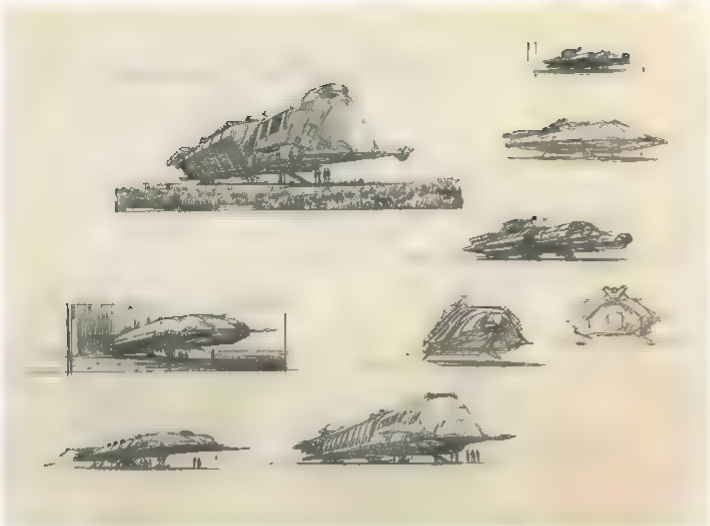


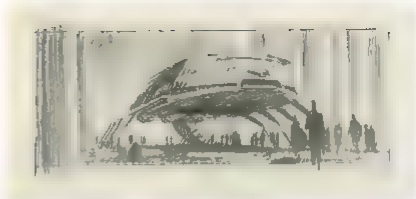


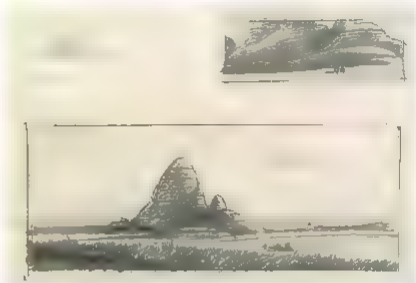










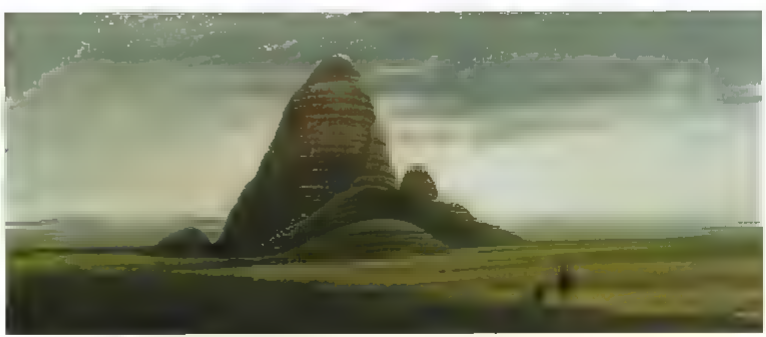


FROM THE *RETURN OF THE JEDI* ROUGH DRAFT, FEBRUARY 1981

LANDING PLATFORM-SICEMON

The landing platform is on a plateau overlooking the mound-shaped city of SICEMON, which sits on a vast grass plain

"The biggest thing left out of *Return of the Jedi* was the planet for the rebels. It was a rebel hideout planet like the Fourth Moon of Yavin. It was going to be a grass planet with these fields and beehive-like structures. That was a concept that Nilo Rodis-Jamero had done, which I liked a lot. He never did a painting of it." MCQUARRIE



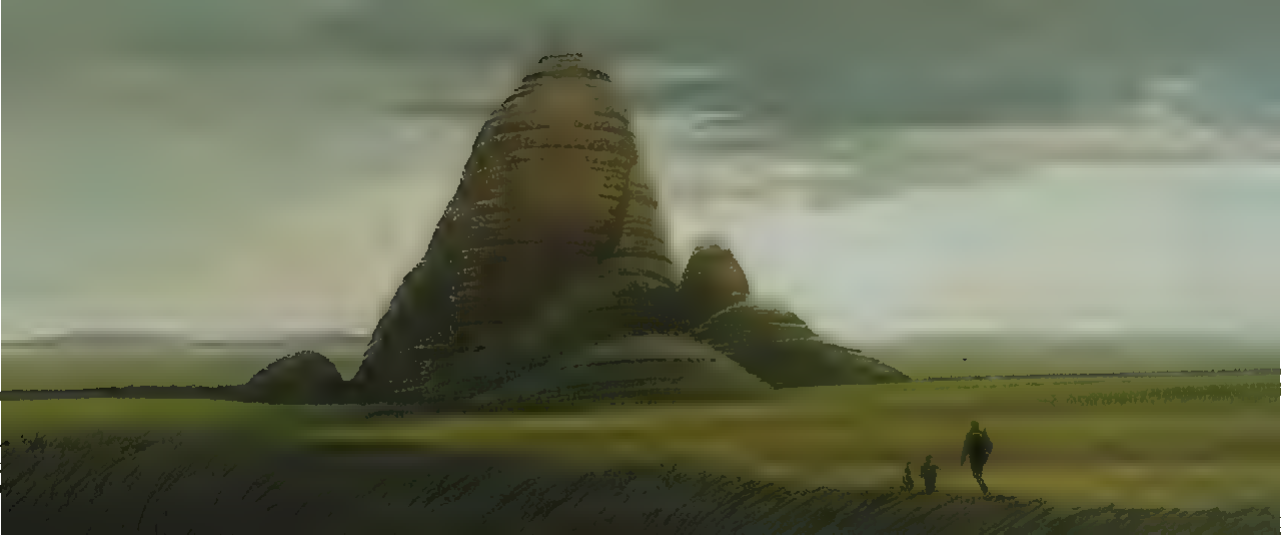
1 3 Thumbnail sketches, Sicemon underground

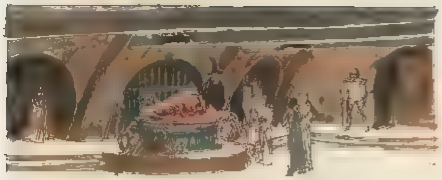
4 5 Thumbnail sketches, ship on Sicemon

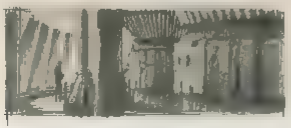
6 Thumbnail sketches for production illustration, Sicemon

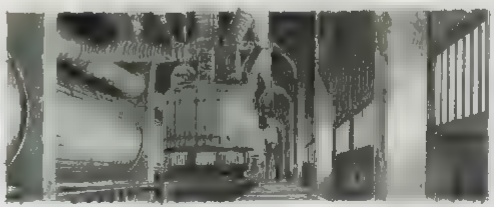
7 Production illustration, Sicemon

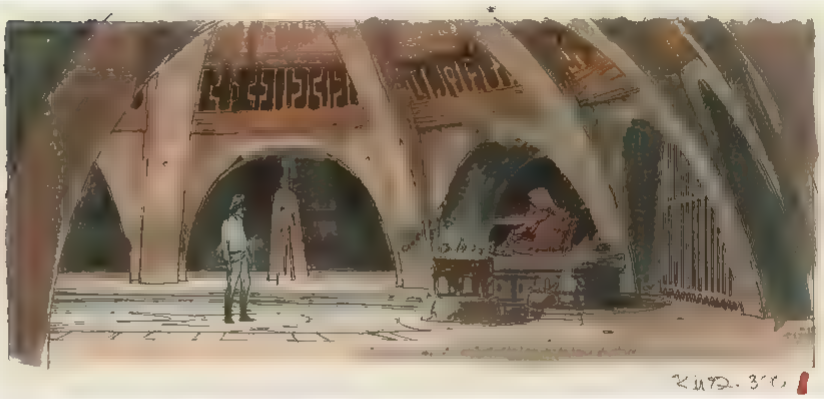
FOLLOWING SPREAD Details from production illustration, Sicemon











"I made some drawings showing a palace interior and they weren't used. I think I had a space that was a little more open and round." MCQUARRIE

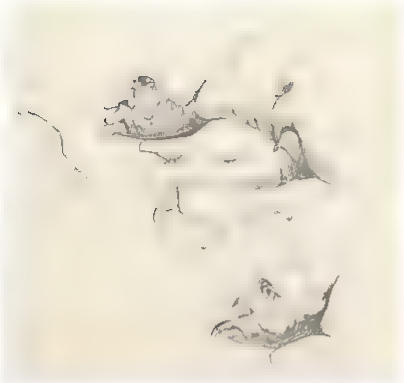
Concept sketch, Jabba's throne room

2 Concept sketch, Jabba's palace hallway
McQuarrie's version of Bib Fortuna, with tall triangular hat, is seen at left

4, 6 Thumbnail and concept sketches, Jabba's palace interior

Concept sketches, Jabba's palace interior and gate
The group of people around a fire may be a group of monks (see page 395 [b]).

8–11 Thumbnail and concept sketches, Jabba's throne room



FROM THE *RETURN OF THE JEDI* ROUGH DRAFT. FEBRUARY 1981

Light shafts partially illuminate the drunken courtiers as Bib Fortuna crosses the room to the leader of the disgusting crowd: JABBA THE HUTT. This Godfather of the galactic crime world is a repulsively fat sultan-like monster with a maniacal grin.

"Jabba the Hutt was always thought of as the godfather. He's a large, sultan-like slob, and he's unpleasant and mean, with a sinister smile and lots of self confidence. He's the head of an intergalactic underground and has a tremendous amount of power. He's worked his way up through the ranks of evil-dom and eventually became the top dog through a lot of nefarious and unpleasant acts that we won't go into now.

"When it came to *Jedi*, I was able to redesign Jabba [who was originally intended to appear in *A New Hope*], to start from scratch. I was able to have more freedom in creating the creature into a more interesting character than he had originally been designed in the first film.

"I always start with an idea of what I want when I'm writing the script. Yoda is a small green man, or Jabba the Hutt is a big sultan-like slob. Those are the instructions that I give to any of the designers, and they go from there. It's a constant surprise to see the things they come up with, and that's the real fun of doing these kinds of films. A certain energy takes over, and creatures pop out of nowhere. It's really exciting to go into work every day and see what evolution has taken place with the various characters. I'll take the various ideas that they come up with and I'll say I like these, and I don't like these, so let's explore that direction. And then they just continue to evolve until we get to the right character." LUCAS

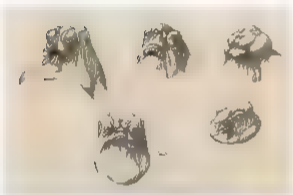
"Jabba the Hutt was a character that was to be this ghastly monster and about a hundred people were making ghastly monsters. I was one of them. I submitted quite a few sketches. I think Phil Tippett, who is the best ghastly monster guy going, came up with a worm-like critter that looked really horrible, and George kind of settled on that. My vision wasn't where he was. He kept asking for something more far out." McQUARRIE

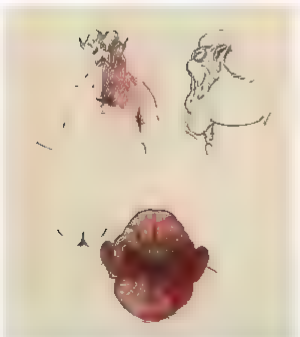
Concept sketches, Jabba the Hutt
McQuarrie made several notes about particular concepts on the back of this sketch page, including "Jabba when shot. Cecil."

b Concept sketches, Jabba the Hutt
This design [b] is similar to the final Jabba concept by Phil Tippett, but with McQuarrie's more humorous face and slightly down.

cc Concept sketches (copy with hand coloring), Jabba the Hutt

c Concept sketches, Jabba the Hutt



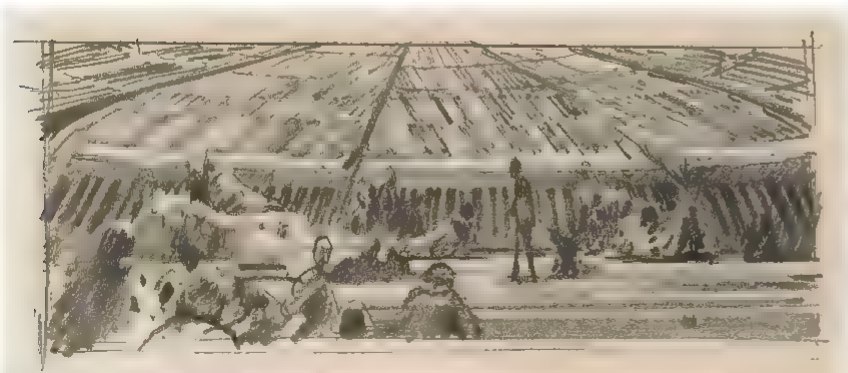


LFL 1981
LFL 1981

"My Jabba had an old man's face, with great saggy jowls. George wanted a super slob. But when I think of someone powerful and threatening, I think of someone who can move quickly. Even with [the actor] Sydney Greenstreet you could sense that if he got angry, he could launch across a room and squash you like a bug. Jabba is powerful because he can order his guards around. But it seems to me that the Caesar should be as strong as anyone else, and the power should come from him." McQUARRIE

4, 5 Concept sketches, Jabba the Hutt
Some McQuarrie designs were revisited in the '80s animated television show Star Wars: Rebels. The character Ammuniyan is taken directly from this illustration.

6 Concept sketches (photocopy), Jabba the Hutt



"I did some drawings of the Gamorrean guards—two or three. There's some that are close to what's in the film. Joe Johnston did a lot of drawings, and I think they more or less settled on Joe's drawing." MCQUARRIE

"Ralph's people have weight, like they are touching the ground. You can feel the weight of his characters, whereas when I sketch them they feel like they are floating in space. If the human is three hundred pounds in his painting, it will look like gravity is actually holding a three-hundred-pound human being. I asked him, 'Ralph, how do you do this?' And I remember him putting weight on his shoes and saying, 'Do you notice that the side of my shoes bulge out when I put weight on there? When you're sketching you just kind of add that in. Make sure the sole is really as flat as you can so the weight is really attached to the ground [is]. We weren't talking about design. We were talking about art." RODIS-JAMERO

Thumbnail sketches, Jabba's palace interior and concept sketch, Jabba's palace guest

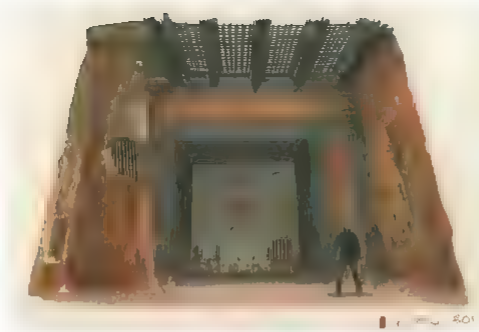
Thumbnail sketch, Luke confronts Jabba

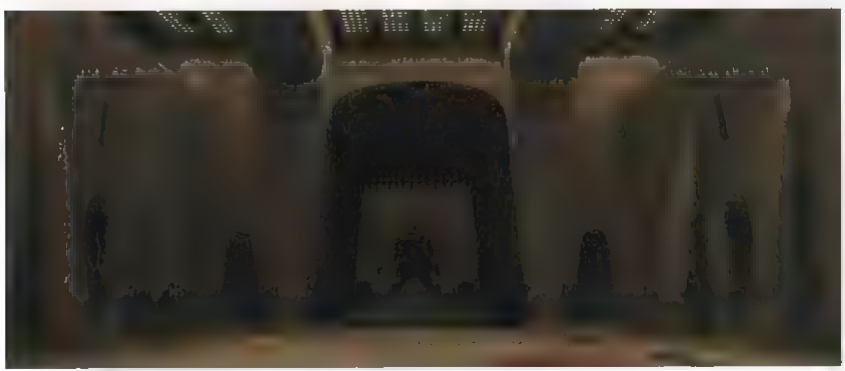
Costume sketch, Luke Skywalker

Concept sketches, Jabba's guards

"The rancor is the classic monster of the cave, dragon and the slayer situation, and there had never been anything like that in Star Wars. The plot evolved to a point where it was convenient to have a character like that, and I needed a dangerous creature in the pit that would not be as dangerous as the sarlacc they were creating by going to, but one that would make an exciting sequence." LUCAS

"I made a lot of rancors, and we got some pretty ugly rancors, pretty ghastly which I hung in might have worked. But I liked Phil's just as well as the ones I did. I wanted something that would move around, agile." McQUARRIE





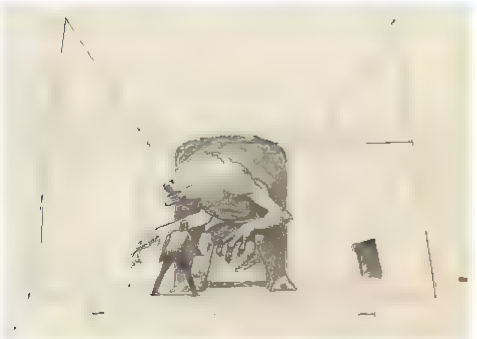
3–4 Concept sketches, rancor

5 Concept sketches (photocopy), rancor

6 Concept sketch, Luke in rancor pit

7–9 Thumbnail sketches, Luke in rancor pit

10 Preliminary illustration, Luke in rancor pit
McQuarrie sometimes referred to the Jedi as the "Samurai."



like a low point of view because you move something forward and it's instantly bigger. If you take a high angle, you move things around and they always stay the same size. — McQUARRIE

Concept sketches, rancor

Concept sketch, Lake Hasbro pit

Thumbnail sketches for production illustration, Lake Hasbro pit

Drawing for production illustration, Lake Hasbro pit

The rancor maquette, created by the ILM creature department, likely served as reference for McQuarrie's production illustration

Production illustration, Lake Hasbro pit

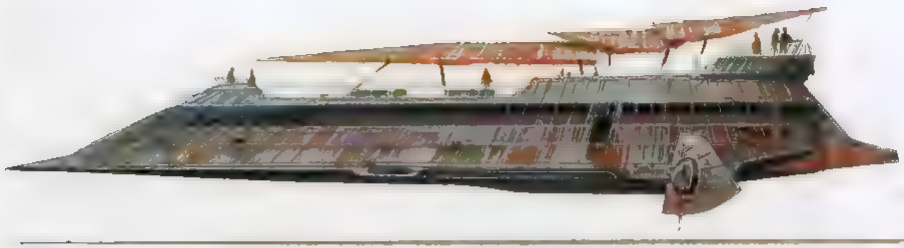
R.McQUARRIE

"Since there's not much wood on the desert world, the decision was made to use a light metal like aluminum, for Jabba's barge. Because the sails' primitive simplicity clashed with the facade's rather sophisticated appearance, the sails shrank in each successive drawing until they became sun canopies. My concept was that the barge walls were simply heavy cloth curtains attached to a skeleton framework. The fins attached to the sides are steering rudders. One of Joe's touches was the spikes, which act as ground sensors that trail along the sand dunes." MCQUARRIE

Concept sketches, sail barge

Mr. Lucas [illegible] sees the barge [illegible] bottom on [illegible] pouch that could be rolled up to reveal the interior. The sails [illegible] rearranged to be wind-driven.

Production illustration, Battle aboard the skiff



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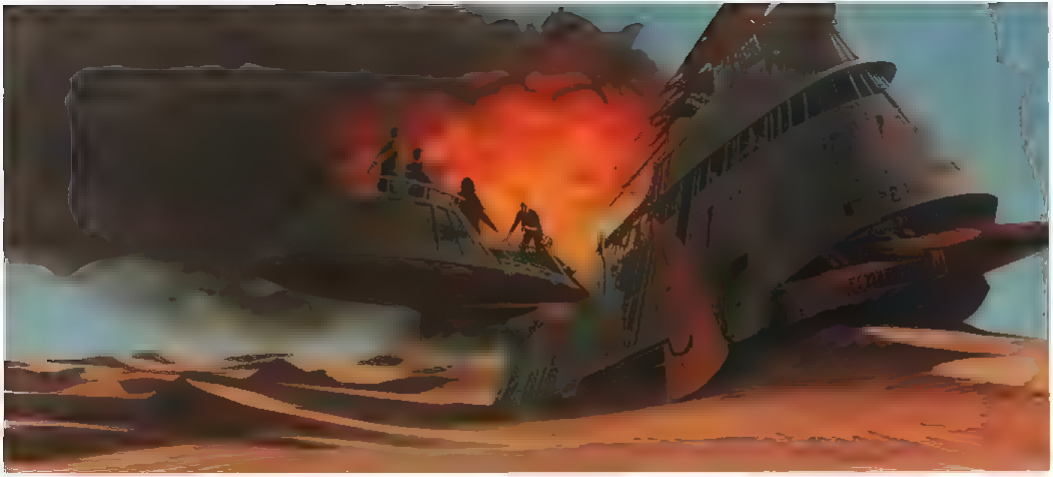
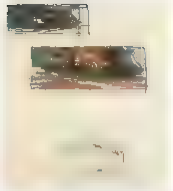
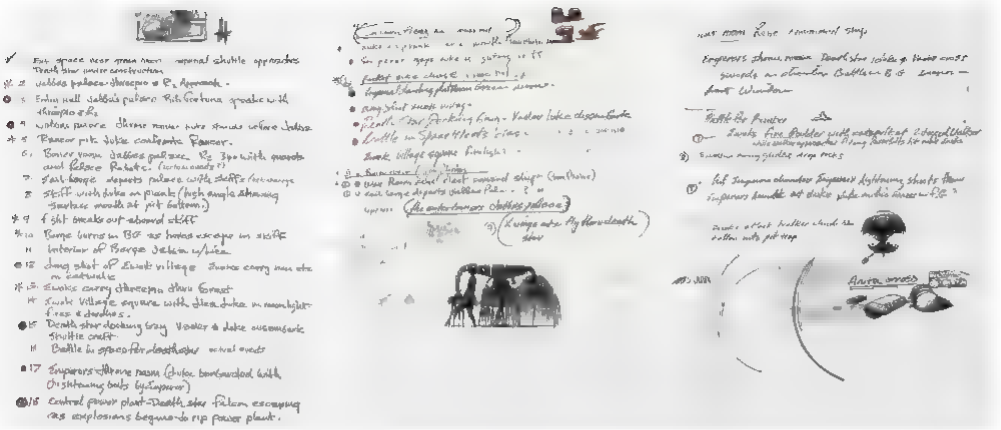






PORTFOLIO

RALPH MCQUARRIE HAD DEPARTED the *Jedi* production prior to the summer of 1981, but well before the movie's release in 1983, he agreed to complete additional paintings for Lucas to be used in the *Return of the Jedi Portfolio*.

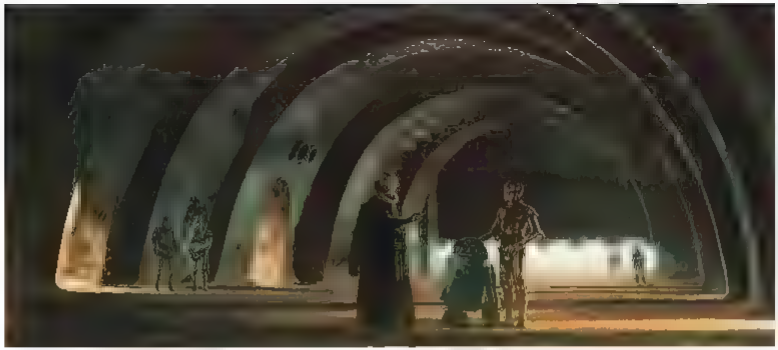
Working with publisher Ballantine Books, head of Lucasfilm publishing Anita Gross, and Lucas, McQuarrie considered a number of potential sequences from the film before a final sixteen scenes were chosen to be developed into full illustrations. All but one appeared in the portfolio—the rebel briefing room painting was not included for unknown reasons. Among the ideas considered but never illustrated were "Sail-barge departs palace with skiffs," "Skiff with Luke on plank (high angle showing sarlaac mouth at pit bottom)," (see page 228 [2, 3]) "Interior of Barge Jabba w/ Liea [*sic*]," and "Ewok Village square with Liea [*sic*] Luke in moonlight."

The paintings McQuarrie completed for the portfolio were based on reference of completed sets, costumes, and key stills, and therefore match the final film closer than his production illustrations ever did. "They urged me to make the thing look more like the film," said McQuarrie. "I thought I should make my interpretation, because that's the way I did the other ones when I did it before the fact. It would have been more fun, but they kind of restricted me to making the actors look like the actors as much as possible. It kind of killed it a bit for me. It didn't have the same verve."

The portfolio paintings exhibit a noticeably different quality to their predecessors. "The later *Jedi* paintings were just as beautiful and polished as all of Ralph's work," says visual effects art director Joe Johnston. "They perhaps didn't have quite the inspiration behind them that the *Star Wars* and *Empire* work had."

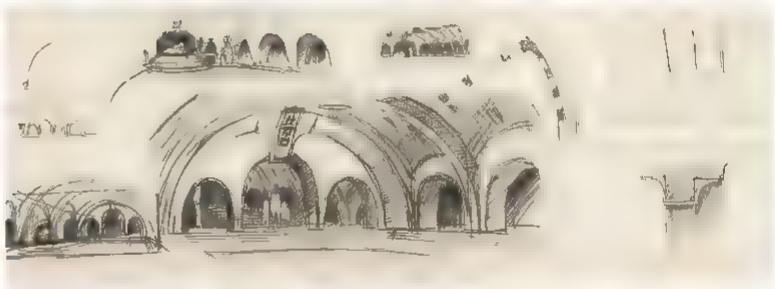
"On *Star Wars* and *Empire*, Ralph's paintings gave a sense of designing a shot," adds assistant art director Nilo Rodis-Jamero. "In the *Jedi* portfolio paintings, the painting was more important than the idea. On the production paintings, there was a sense of hurried design to it—the exuberance of design over the rendered technique. These are the opposite. There was less exuberance in the design, but a more polished presentation."

"I was working in the area of a pre-production painting that isn't a pre-production painting," said McQuarrie. *Return of the Jedi Portfolio* by Ralph McQuarrie was released in June 1983, almost immediately following the release of the film. It contained twenty illustrations, five of which were actual production illustrations—R2-D2 and C-3PO approach Jabba's palace (see pages 158–59), Luke in rancor pit (see page 249 [3]), the Ewoks carrying C-3PO on Endor (illustration (see pages 194–95), Battle aboard the skiff (see page 251 [2]), and Exploding sail barge and skiff (see previous spread [2]). The remainder of McQuarrie's true *Jedi* production paintings were held back, likely a decision made by Lucas because he wanted to retain things like the Imperial City, the lava planet, and the grass planet for future use. Versions of all of these concepts would later materialize in the prequel films.



"In order to make a scene like Jabba's palace work, you have to throw the creatures away. The focal point of the scene is Jabba, and we're able to accent it a little bit with Bib Fortuna and a couple of the pig guard creatures, but in essence, the other creatures that are in the scene are background. By the nature of background, you can't feature them; they have to be there to make the scene work." LUCAS

I didn't think it would be so hard to do more paintings, but it was. Jabba's chamber was the toughest. There were so many figures I should have done more research on it, but I didn't bother. I could have done a big production, but I was faking things. MCQUARRIE



McQuarrie's notes on possible scenes to illustrate for the *Return of the Jedi Portfolio*. The list includes several that were never painted, such as "interior of barge Jabba with Leia."

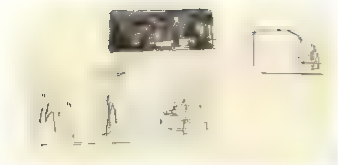
2 The *Return of the Jedi Portfolio* by Ralph McQuarrie was predominantly comprised of illustrations done specifically for the portfolio.

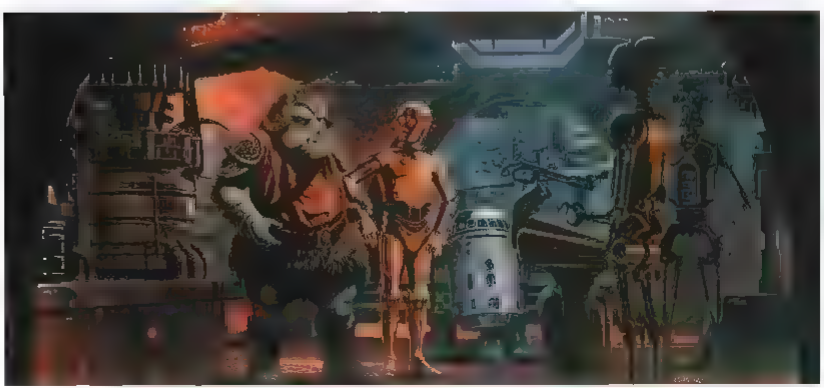
3 Portfolio illustration. Droids in Jabba's palace hallway.

4 Thumbnail sketches, Jabba's palace interior.

5 Concept sketch (photocopy). Luke and Jabba's alien.

6 Thumbnail sketches, Jabba's palace interior.





Thumbnail sketches for portfolio illustration Luke confronts Jabba

2 Preliminary illustration, Luke confronts Jabba

3 Portfolio illustration, Luke confronts Jabba, version 1

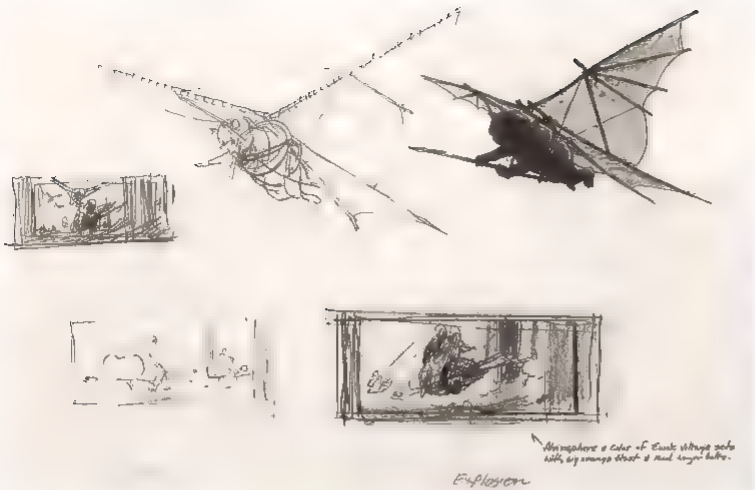
An earlier version of the portfolio illustration showed Wookiee warriors and a more complex feeding pen for rancors

4 Portfolio illustration, Luke confronts Jabba version 2

5 Thumbnail sketches for portfolio illustration, Sy Snootles and band

Portfolio illustration, Sy Snootles and band

6 Portfolio illustration, Droids in Jabba's dungeon



"My favorite Josh painting is Luke on the speeder bike. It was done working from photographs. I asked to view the actual film clip because I wanted to see the smear of green as the bike speeds through the forest. When they did a pan and you could see all the little tendrils of the trees swept into a line of perspective during the movement took the pan the camera for one frame. It was kind of over the top. I used that effect." MCQUARRIE

"The bike chase is more exciting than the trench battle in the first film because the trench is an environment you don't understand. What makes the speeder bike chase seem faster and work better is the fact that you're in a real forest and there are trees that you can crash into. We've put some obstacles in that you might hit and once you do that it becomes infinitely more dramatic." LUCAS

Thumbnail sketches for portfolio illustration, Luke on speeder bike and concept sketches (photocopy), Ewok hang glider

Thumbnail sketch for production illustration, Luke and Leia on speeder bike

Thumbnail sketch for production illustration, Luke on speeder bike

Preliminary illustration, Luke and Leia on speeder bike

Preliminary illustration, Luke on speeder bike

Portfolio illustration, Luke on speeder bike

"There was some kind of organization in Los Angeles that were very firm believers in UFOs and they wanted Ralph to join because he had worked on *Star Wars*. He went to a couple of their meetings and told me, 'They really believe that aliens are going to be contacting us.' He said it tongue-in-cheek but I think he was kind of open to that idea. I thought it was very humorous that because he designed all the *Star Wars* stuff they wanted him in their UFO organization." MICHAEL PANGRAZIO
ART DEPARTMENT SUPERVISOR

▲ 3 **Thumbnail sketches for portfolio illustration, imperial docking bay**

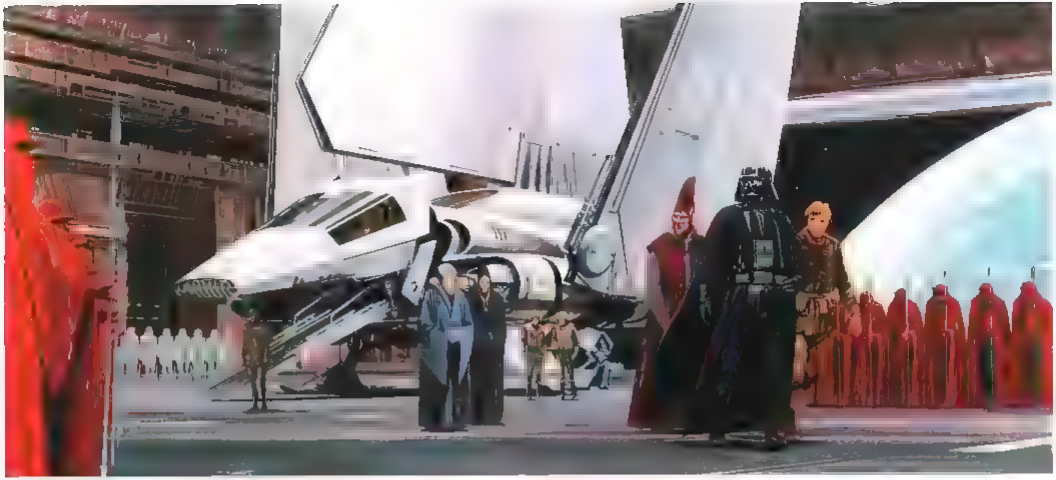
Drawing for portfolio illustration, imperial docking bay

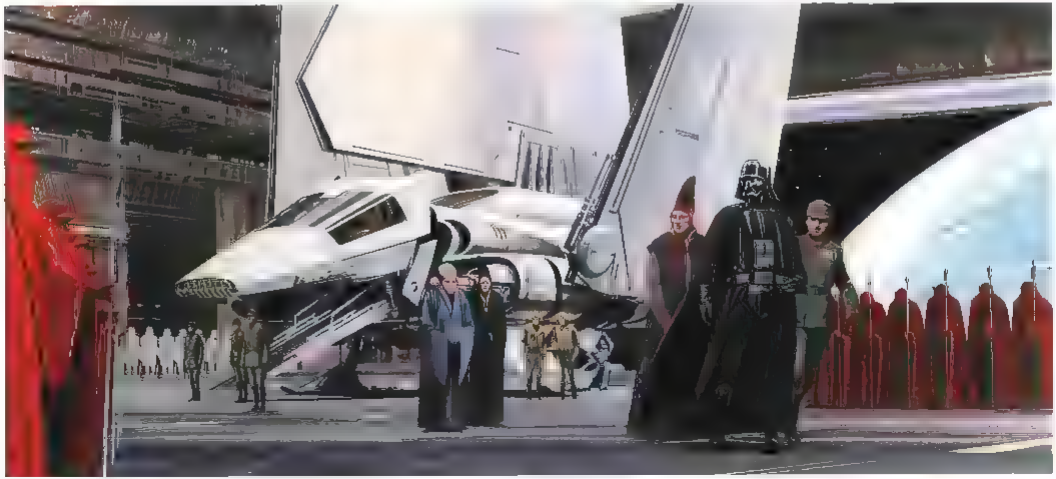
Portfolio illustration, imperial docking bay, version 1

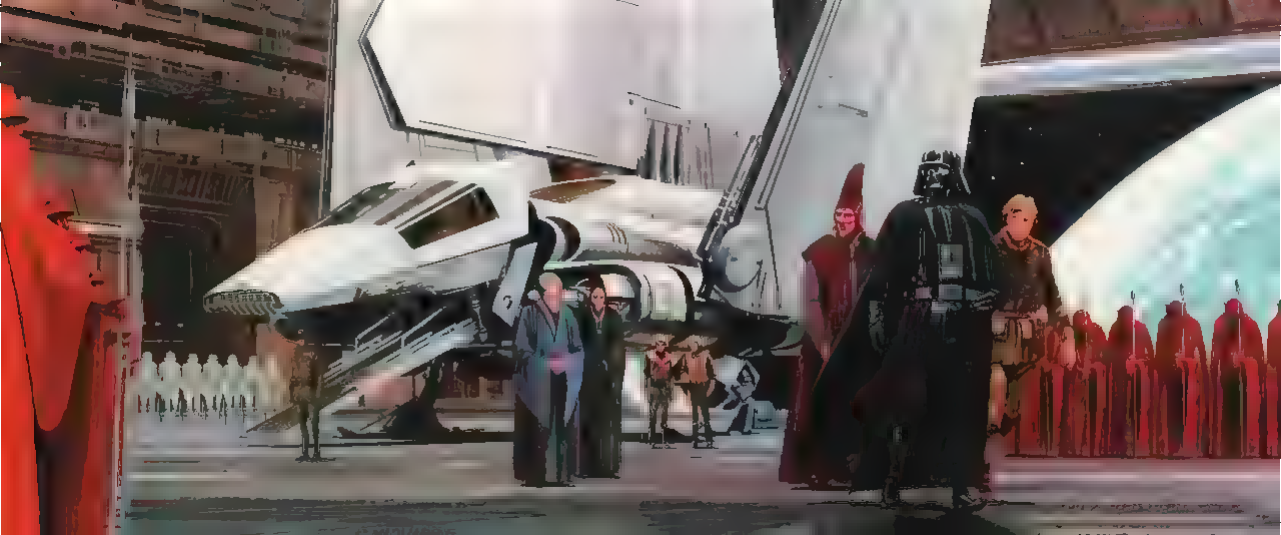
Portfolio illustration, imperial docking bay, version 3

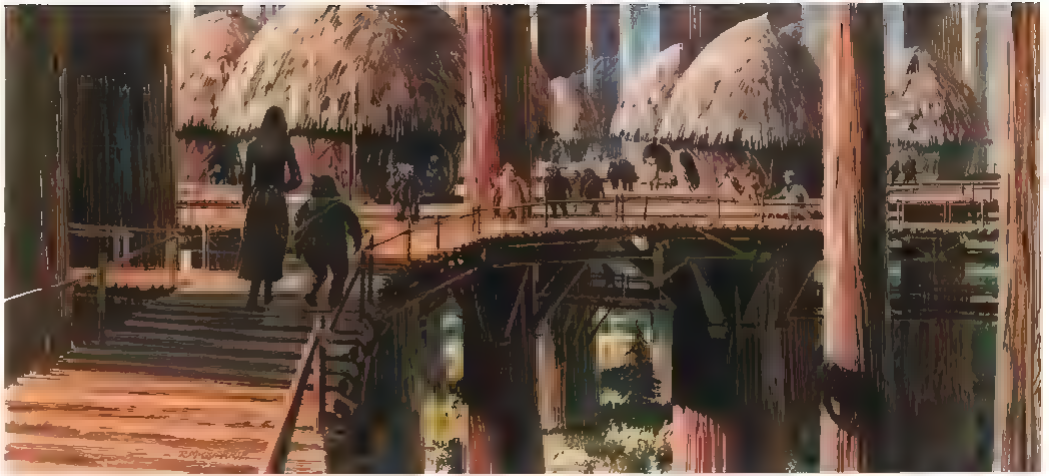
[illegible] Portfolio illustration, [illegible] Boba Fett [illegible] Jabba's palace [illegible] Imperial officers [illegible] Rancor [illegible] Luke [illegible] Vader [illegible]

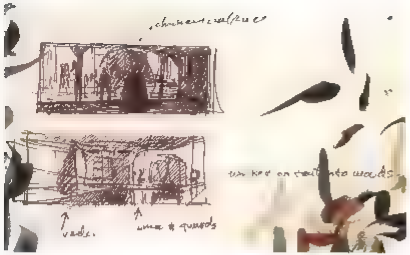
[illegible] Detail from portfolio illustration imperial docking bay, version 1

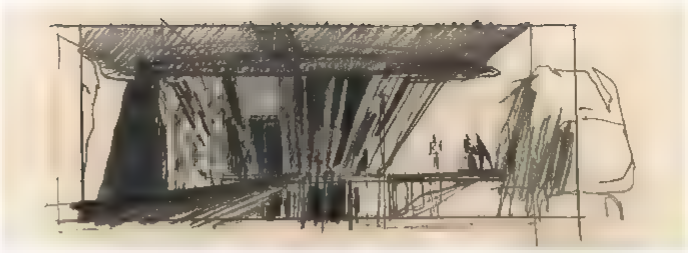


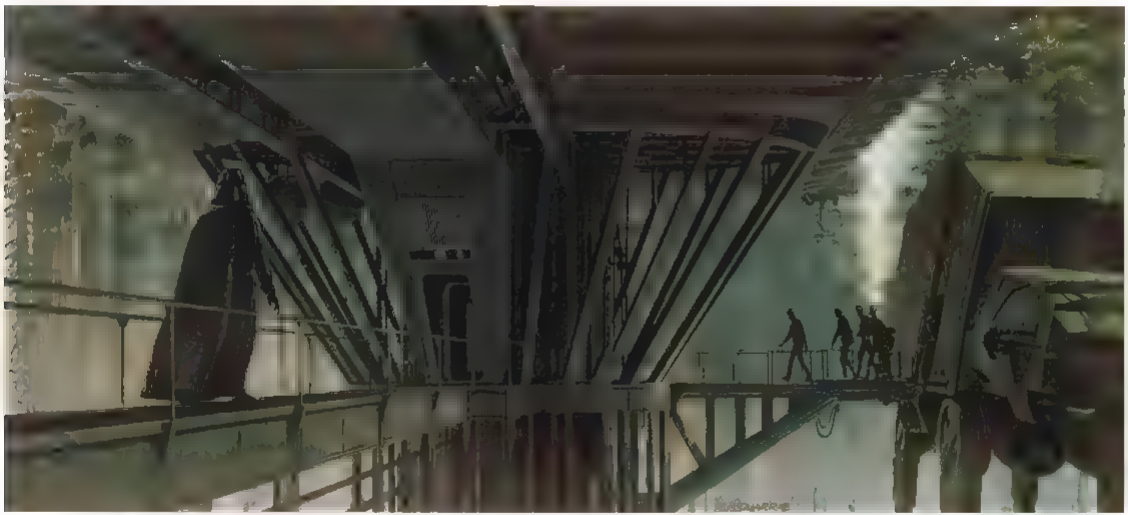










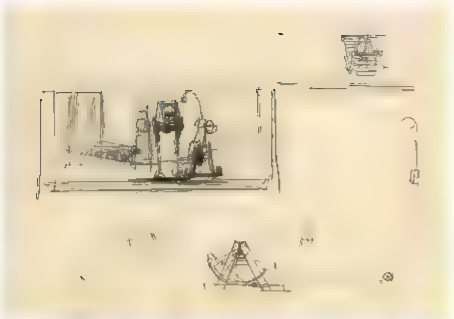


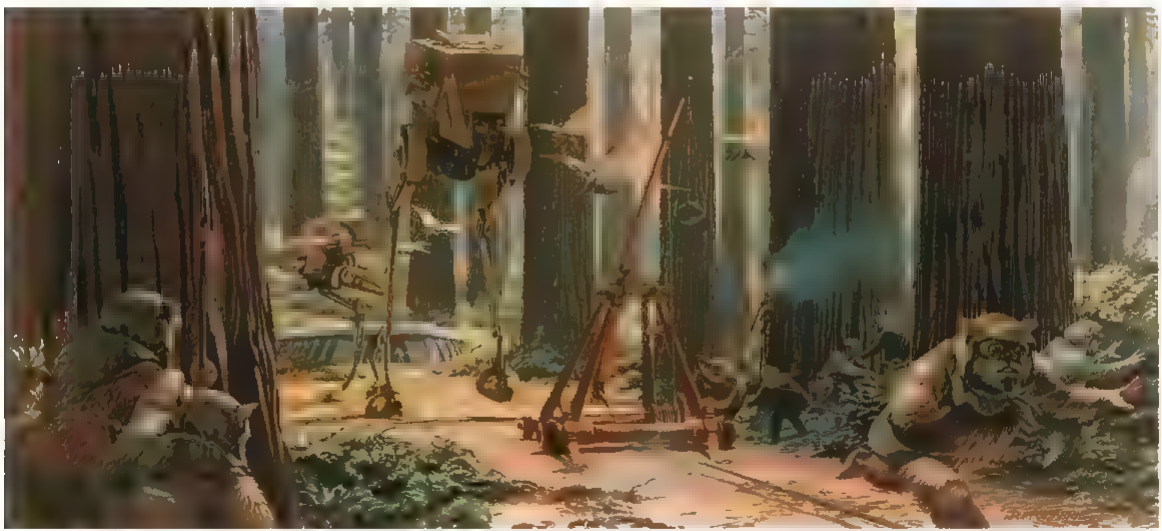
4 Thumbnail sketches for portfolio illustration, Endor landing platform

5 Thumbnail sketches for portfolio illustration, Endor battle

Portfolio illustration, Endor battle

3 Portfolio illustration, Luke exits the Imperial walker





Portfolio illustration, Luke and Vader fight in Emperor's throne room

Thumbnail sketch for portfolio illustration, Luke and Vader fight in Emperor's throne room

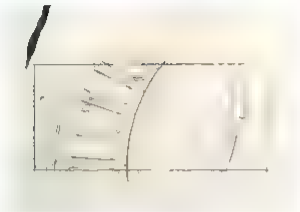
Concept sketches for portfolio illustration (photocopy), Luke and Vader fight in Emperor's throne room

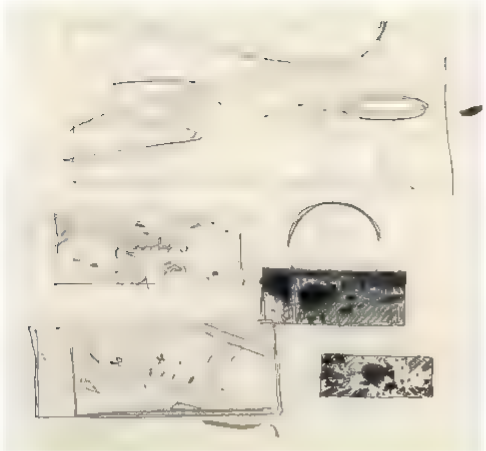
Thumbnail and concept sketches for portfolio illustration, the Emperor's powers

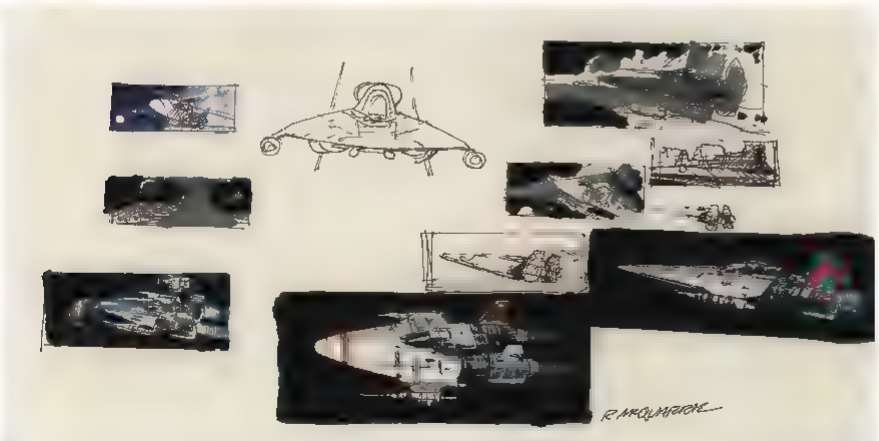
Drawing for portfolio illustration, the Emperor's powers

Portfolio illustration, the Emperor's powers, version 1

Portfolio illustration, the Emperor's powers, version 2







"Joe Johnston and I had conversations about Ralph being the most steady hand in the world. He could sign his name the exact same way, an eighth of an inch all and it would always be perfect." EFF MANN MODEL MAKER, *RETURN OF THE JEDI*

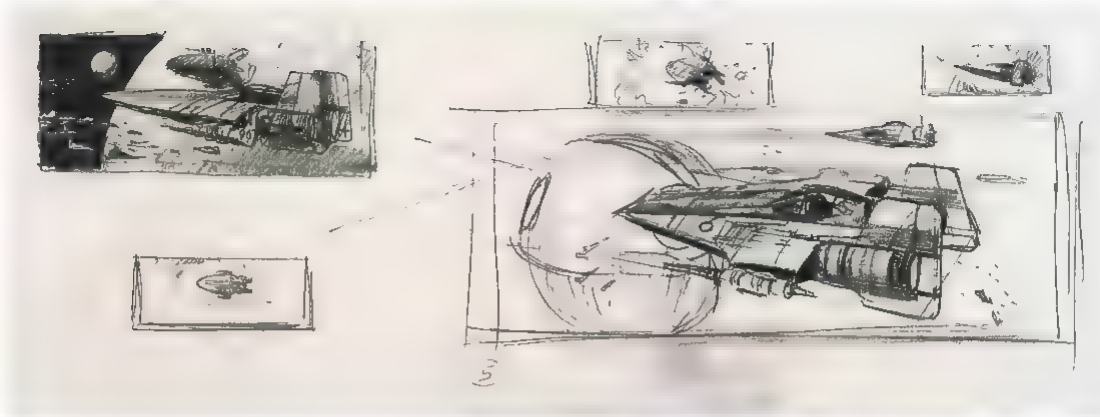
1 Thumbnail sketches, A-wing fighter

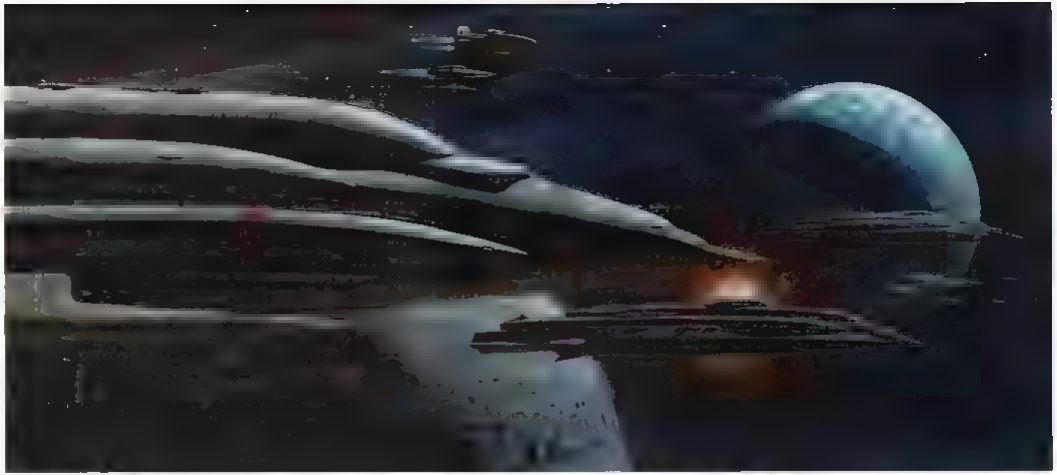
2 Thumbnail sketches (photocopy), space battle

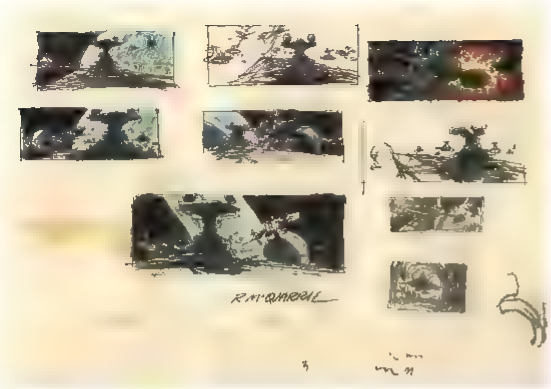
3 Concept sketch, A-wing fighter

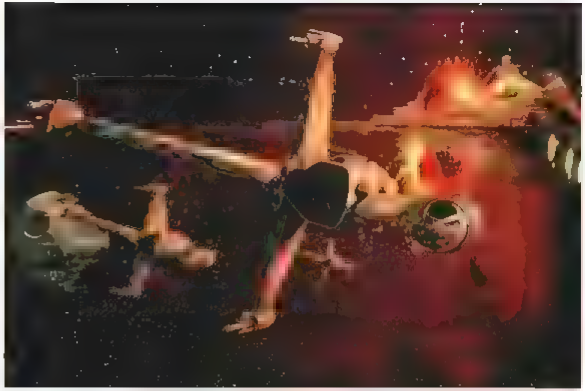
4–5 Thumbnail and concept sketches for portfolio illustration, A-wing fighter

6 Portfolio illustration, A-wing fighter









"Stylistically all the films are original. We have a big climax. When we started *Jedi*, we said, Okay, now we're gonna do it the way we always wanted to do it. We've got the money, we've got the knowledge [illegible]. We couldn't have done this movie before I'm finally getting the end battle and the ground battle the way I wanted them." LUCAS

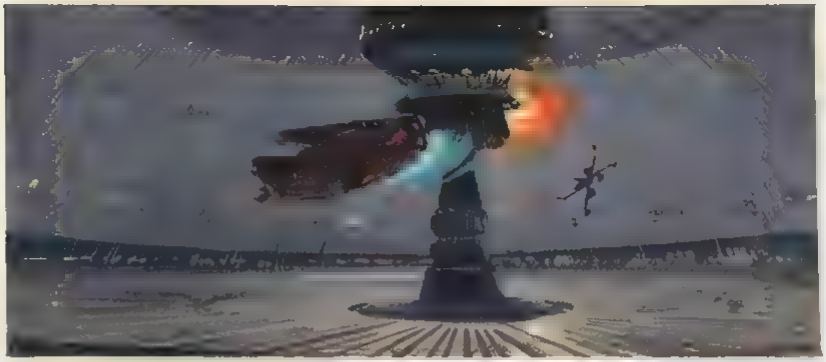
Thumbnail sketches for portfolio illustration, B-wing attack

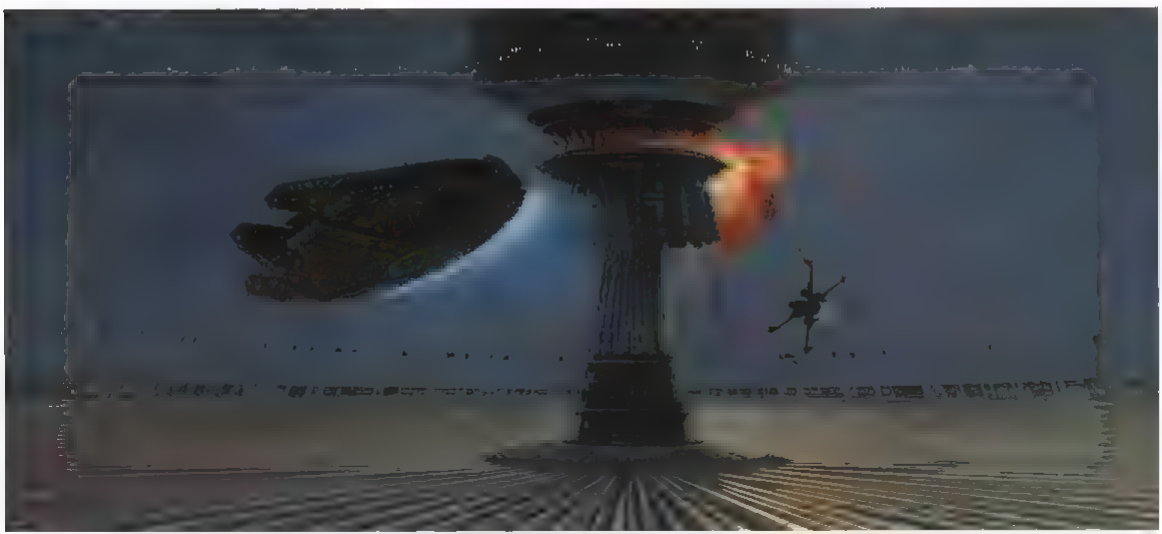
The ILM photo department created a composite photograph to match McQuarrie's portfolio illustration

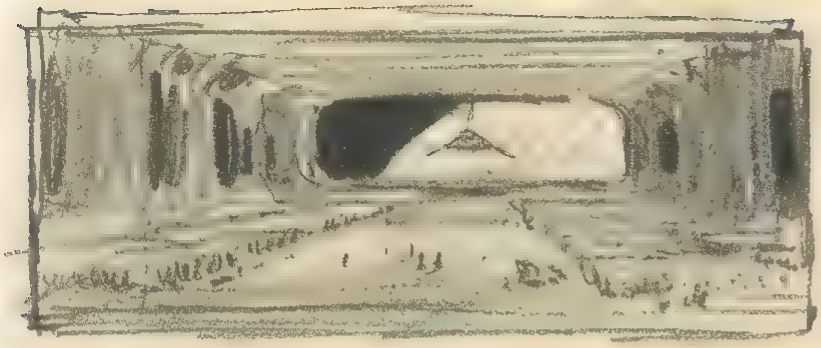
Portfolio illustration, B-wing attack

Preliminary illustration, reactor explosion

Portfolio illustration, reactor explosion







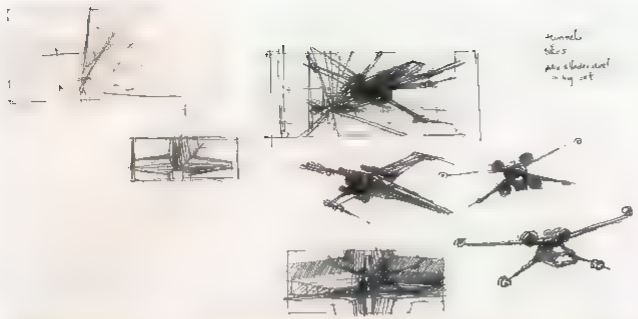
Thumbnail sketch, Imperial shuttle enters docking bay

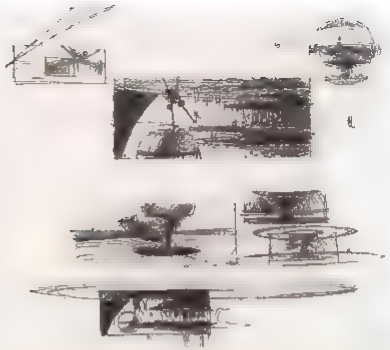
Preliminary illustration, Imperial shuttle enters docking bay

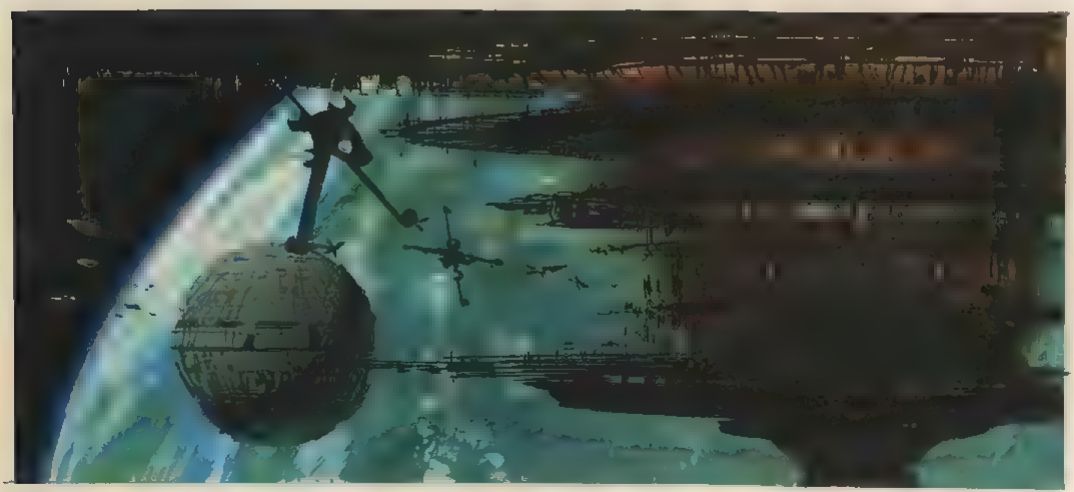
Thumbnail sketches (photocopy), X-wing flies in Death Star tunnel

Thumbnail sketches (photocopy), X-wing attacking Death Star and reactor explosion (see page 275)

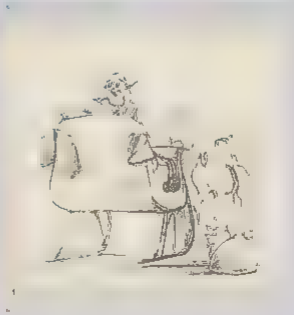
Preliminary illustration, X-wing attacking Death Star







1981 & 1982 LUCASFILM HOLIDAY CARDS



Preliminary illustration, Lucasfilm holiday card (1981)

Concept sketch for illustration, interior of Lucasfilm holiday card (1981)

Concept sketch for Lucasfilm card (1981), Yoda

Illustration, Lucasfilm holiday card (1981)

Illustration, interior of Lucasfilm holiday card (1981)

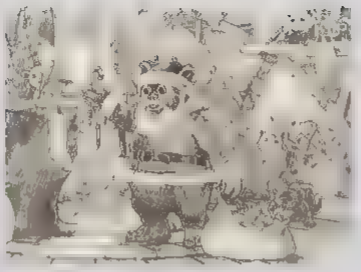
Concept sketch, Lucasfilm holiday card (1982)

Illustration, Lucasfilm holiday card (1982)

CIRCA 1981-82 20

DAILY VARIETY

1983 LUCASFILM HOLIDAY CARD



LANDO CALRISSIAN AND THE MINDHARP OF SHARU

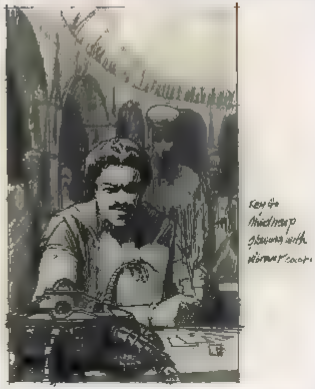
Illustration, 1983. Warrely ad to c. F

- Illustration sketch for illustration with McQuarrie's notes. Lucasfilm holiday card (1983)

  Concept sketch for illustration. Lucasfilm holiday card. 1983.

- Illustration. Lucasfilm holiday card. 1983)

- Concept sketches. *Lando Calrissian and the Mindharp of Sharu* cover (published July 1983)



BEYOND THE FILMS

THE PRODUCTION INDUSTRY KEEPS CALLING

WHILE MCQUARRIE NEVER WORKED ON ANOTHER *Star Wars* film, he remained involved with Industrial Light & Magic and the film industry for many years. One of the most noteworthy projects of the artist's career followed several years after *Jedi*, when he returned to ILM to work on the science-fiction film *Cocoon* (1985). At the time, the film was slated to be directed by Robert Zemeckis, though it would ultimately be helmed by Ron Howard. "The basic job on that film was doing the spaceship, the pool house, and the aliens," said McQuarrie, who served as conceptual artist for the production.

"Ralph said his inspiration for his design work on some of the things in the film was personal out-of-body experiences that happened to him in his life," says *Cocoon* visual effects supervisor Ken Ralston, who worked with McQuarrie on *Star Wars*, *The Empire Strikes Back* and *Cocoon*.

"Ralph and I spent a lot of time talking about where ideas come from," adds visual effects art director Phillip Norwood. "He had quite a story about traveling to the end of the universe and witnessing the end of the road. No matter how beautiful it all was, the revelation that the universe was finite, with no further exploration available, left him sad."

Even though McQuarrie felt his contribution to the film's effects were minimal, his illustrations provided a visual direction for a number of the film's key moments. In 1986 he was nominated for the Best Visual Effects Oscar™ alongside Ken Ralston, visual effects cameraman Scott Farrar, and visual effects optical supervisor David Berry. On March 24, 1986, he won the first and only Academy Award® of his career. McQuarrie's words on the evening were short and sweet: "I'd just like to thank Dick [Zanuck, producer] and Lili [Fini Zanuck, producer] for having me on the show, and to the guys at ILM that really took an interest in the sketches that I made—thank you."

"I wasn't actually responsible for any of the film's effects, other than I made sketches that they looked at. I got an Oscar, which was very nice, and I felt I deserved it, not especially for *Cocoon* but for the work I had done on *Star Wars*, which I never got an Oscar for," McQuarrie said. "I didn't mention that on Oscar night, but it was my feeling about why I got the Oscar."

Ralston felt McQuarrie deserved to be recognized as part of the *Cocoon* team and that the Oscar win was pure. "There was a lot of back and forth between Ralph and me about what his artwork was and what he was trying to convey, and what we were trying to accomplish," he says. "I basically took Ralph's painting and went out on the stage to try and figure out a way to make it look exactly like that. I really felt Ralph was instrumental in where we went with the look of the movie. We wouldn't have gotten anywhere without his work on that thing."

Typical of his character, McQuarrie enjoyed the recognition while questioning the deeper meaning. "Oscar night is nice. I appreciated what it all meant. The Oscars are there to promote movies," he said. "Oscars are very subjective. It's kind of absurd, but it is kind of fun, too. I was pretty ready with what I was going to say. When Molly Ringwald escorted us off the stage, she looked at us like we were some sort of vermin [*laughs*]."

Following *Cocoon*, McQuarrie returned to ILM in 1987 to design new *Star Wars*–inspired characters for a Panasonic advertising campaign. George Lucas himself would serve as pitchman and lend *Star Wars* characters' likenesses to a number of television and print advertisements for Panasonic televisions, speakers, and other electronics. One of the television commercials was intended to introduce a diminutive robot mascot for Panasonic in the vein of R2-D2, called Sparky. "George agreed to do a series of commercials that would be played only in Japan," recalls model shop foreman Jeff Mann, who supervised the build of the Sparky prop. "Panasonic wanted an intelligent little character like Artoo-Detoo. They wanted Ralph to design him, because he had designed Artoo-Detoo."

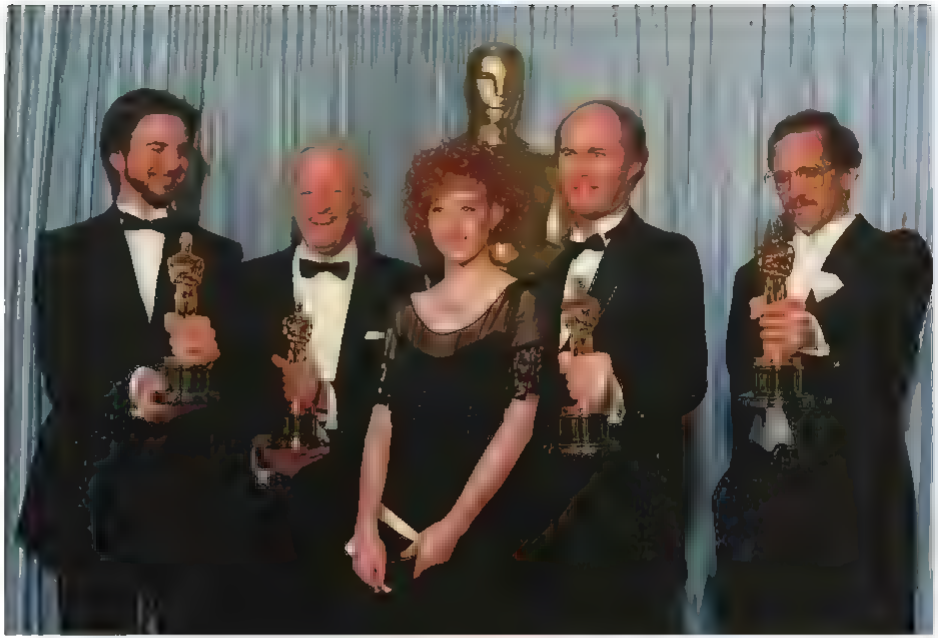
McQuarrie agreed to participate in the project, and he attended a number of design meetings at ILM. "Ralph had been producing various sketches, and they liked some elements and not liked others," says Mann. "At one point during a very long meeting, I was doodling and Ralph looked over and grabbed my piece of paper and said, 'This is what he should look like.' Meaning my drawing. Ralph said, 'I think this is better than anything we've done.' And they were horrified. Because they didn't want my design—they wanted it to be a Ralph design because of his cachet."

McQuarrie went on to design the final character around the requirements of the spot. He tried to incorporate innovative features such as hidden rollers that would make the character appear to glide across the floor "smoothly and quietly."

"Ralph designed it around what it needed to do, and then we had to figure out how to make that work," says Mann. "We ended up building a telemetry suit to

PAGE 198: Detail from drawing for illustration, "Tatooine—Jabba's castle North Gate Ext," version 2 (see page 298 [*])

From left: Ken Ralston, Ralph McQuarrie, Scott Farrar and David Berry, with award presenter Molly Ringwald after the ILM team won the Oscar for Visual Effects at the 58th Academy Awards.



puppeteer it. It was quite complicated for its day. George wanted something he could have an intellectual exchange with. He wanted it to have as much practical animation as possible. Sparky could turn his head and look at George, and he would illuminate and his ears would stand up, like they were communicating. Those were things that Ralph brought to the design. Sparky was a lot of fun, and he had fun with it."

In addition to designing the Sparky character, McQuarrie illustrated designs for a never-realized companion character named Speedo. He also created designs and storyboards for an alternate spot that was never filmed featuring a new McQuarrie invention: Ewok-like characters called the Doyans—an anagram of the name "Yoda." In true McQuarrie fashion, he created his own elaborate backstory for the characters whom he imagined as Yoda's neighbors living on Dagobah and aspiring to be Jedi.

Two Sparky puppets were built for the commercials, and they later toured Japan with original R2-D2 units from the films. Peter Mayhew portraying Chewbacca, and Margarita Fernández and Miki Portillo portraying Ewoks. George Lucas was not present for the tour. "The fans there just went crazy," recalls Mann.

McQuarrie continued to work actively as a production concept artist into the 1990s. He provided designs for other ILM films such as *Star Trek IV: The Voyage Home* (1986), *batteries not included* (1987), where he worked once again with director Matthew Robbins, who had originally engaged him for the *Star Dancing* paintings that led to his *Star Wars* work—*Nightbreed* (1990), and *Back to the Future, The Ride* (1991). He also worked with director Irvin Kershner once again on concepts for a remake of *Forbidden Planet* circa 1994, that never came to fruition. McQuarrie's work remained in-demand, especially amongst those who had collaborated with him before, as the standard of his work never faltered.

BRODERBUND HOME ENTERTAINMENT GAME

Preliminary illustration, Broderbund home entertainment game box cover

Illustration, Broderbund home entertainment game box cover

[illegible]

1987 Broderbund Star Wars home entertainment game

A Airbrushed key photo art, *The Empire Strikes Back*

Illustration, Broderbund home entertainment game box cover insert

[illegible]

B Thumbnail sketch for illustration, Lucasfilm holiday card, 1994

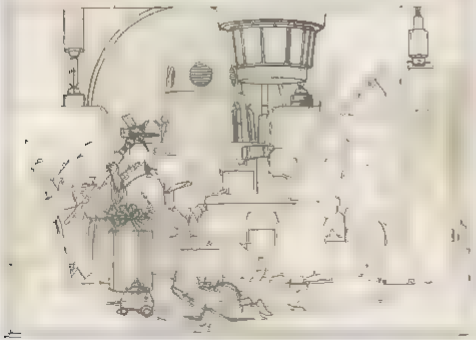
Concept sketch for illustration, Lucasfilm holiday card, 1994

C Preliminary illustration, Lucasfilm holiday card, 1994

D Drawing for illustration, Lucasfilm holiday card, 1994

E Illustration, Lucasfilm holiday card, 1994

1994 LUCASFILM HOLIDAY CARD



THE ILLUSTRATED STAR WARS UNIVERSE

OUTSIDE THE PRODUCTION WORLD, McQuarrie remained involved with *Star Wars* in the publishing world. His most significant project was *The Illustrated Star Wars Universe*, which he began working on in 1992. The planetary guidebook by author Kevin J. Anderson was illustrated by McQuarrie, and featured fictional histories and scientific data on the planets of *Star Wars*. "I had been doing some work with Lucasfilm Publishing like the Jedi Academy trilogy," recalls Anderson. "I got a phone call from the publishing director Lucy Wilson, who told me that Ralph McQuarrie was looking toward retirement, and they were thinking of doing a beautiful retrospective coffee-table art book with his *Star Wars* art. They were looking for a writer to create fake *National Geographic*–like articles about the planets. Because Ralph was such a good friend of George Lucas, this was a very important book to George. I had never met Ralph, but I knew who he was." Anderson was very excited at the prospect of working with Lucas and McQuarrie. Like McQuarrie, he was based in northern California, creating ideal conditions for a collaboration.

The *Illustrated Universe* book included archival McQuarrie illustrations but required new works as well. "When they called and asked me about doing it, my first reaction was, 'I think I'm burned out on *Star Wars*,'" said McQuarrie. "As I thought about it, I thought, 'Gee, there were a lot of things that I wanted to do that I never did.' I thought of the ideas that I had that just got shunted away, like the big white spider on Dagobah. So I thought, this sounds like a good project. And I went ahead and did it."

Anderson and McQuarrie had several meetings about the book and discussed ideas for content, both written and visual. They submitted a list of planets they wished to cover to Lucas for approval. Lucas was beginning to think about the prequel trilogy and therefore all content required careful consideration. "George was developing Episode I and he didn't want to explain some things because he didn't want to be painted into a corner for what he could do on the prequels," says Anderson. "It was just in the early stages, so he didn't want to set anything in stone that he might regret later on.

"The book was meant to be an art book. It was meant for *Star Wars* fans who actually wanted to be in the universe more than those interested in the nonfiction side. It wasn't meant to be a whole bunch of text, so I had to find all kinds of things to fill the other pages. I would go to the archives at Skywalker Ranch at least once a month, sorting through file cabinet after file cabinet to find usable pieces of artwork. Ralph and I had already brainstormed some stuff, so I would try to find work that would fit with it. Or if I found something in the archives that looked really intriguing, I might bring it back to Ralph and say, 'We can make something around this.'"

Anderson would visit McQuarrie at his studio regularly to tackle the latest chapter. "We called it the 'Planet of the Month club,'" he says. "One month we would do Bespin, the next month we would do Dagobah. I would just write up the material, and Ralph would paint. We came up with weird ideas and what might become an interesting social studies report for an interesting planet."

The in-world book gave McQuarrie an opportunity to publish some of the backstories he had been creating for his illustrations since the original *Star Wars*. With Anderson, he explored all elements of the various planets' ecosystems and societies. The pair bounced questions off of each other, in meetings and letters, to ensure the fictional histories they were creating were grounded in the logic of the *Star Wars* universe.

McQuarrie produced new paintings in the same style as those he created for the original trilogy more than a decade earlier. "I think I made twenty-four new illustrations," he said. "More than that including the little thumbnail paintings and drawings and so forth that went into the book. The twenty-four paintings didn't go very far, so we salvaged everything unpublished that we could find. The book was a success, and I think it worked pretty well. I loved working on the project. I was able to do what I wanted to do—fool around and have a good time."

As was his process, McQuarrie used real-world reference for inspiration. "Ralph's studio was covered with hundreds of issues of *National Geographic* magazine," recalls Anderson. "They were organized so that all the issues containing great ice pictures were on one shelf, and all the ones with great lava pictures were on this shelf. In the Hoth ice geyser painting there's a really sparkly circle going down through part of the painting, and he got that directly from one of the *National Geographic* photos."

The book's text was originally based on encyclopedia-style entries on each planet, but the team realized it needed something more. "That's when we came up with the idea of making each chapter from the point of view of a different character," says Anderson. "So it was an Imperial spy writing the report on Coruscant, or a shape changer who was stranded on Tatooine.

"It was one of Ralph's last projects, and he was thinking of retiring at the time. He wanted to do one last hurrah, and this was going to be a capping achievement of his *Star Wars* work that sort of pulled it all together. Ralph was so congenial, and it was so much fun to brainstorm with him. I was very energetic, and being a *Star Wars* fanboy, I was in heaven doing this work. But for Ralph, he'd been around *Star Wars* for much of his career. It was so much fun that he was so down to earth and unassuming," says Anderson. *The Illustrated Star Wars Universe* was released as a hardcover publication in December 1995. In addition to McQuarrie's new and archival work, it includes production artwork from the original trilogy by Joe Johnston, Nilo Rodis-Jamero, Norman Reynolds, Harrison Ellenshaw, Michael Pangrazio, Chris Evans, and Michael Butkus.

DEPOSITE Detail from illustration, "Dagobah—Giant Swamp Slug," 1993 (see page 238, 31)

3

TATOOINE

- MAIN VILLAGE - CLOSELY PACKED, SIMPLE, ADOBE TYPE BUILDINGS. SEEN FROM A HIGH VANTAGE POINT.
- MAIN FORT - MADE UP FROM PARTS OF OLD SPACECRAFT
- JUNK PROCESSING STATION - STORAGE & RECORDS
- MISSILE SILO/TOWER - SET UP AT LOCATION
- MAIN RESIDENCE - INTERIOR - ?
- JABBA THE HUTT'S CASTLE - NORTH GATE (2 VIEWS)
- SAIL BARGE GARAGE - ENTRANCE (CASTLE - 2 VIEWS)
- ARCADE: HALLWAY - BANQUEN CHAMBER (CASTLE)
- ARCHITECTURAL DETAIL - DECK UNDER SUEZ (MAIN VILLAGE)
- MOVING QUARTERS (DESERT - SPIDERS)
- TUSKEN RAIDER CAMPSITE (FROM THEIR GOAL OF THEIR DAILY OR "TUSKEN CANES")

CAPITOL PLANET (SLAVERS)

- SPACE STATION - IN STATIONARY ORBIT (EXTERIOR VIEW)
- 2 VIEWS CANYON STREETS -
- MANUFACTURING - STAR DESTROYERS
- RESIDENTIAL AREA - ?
- VIEW OF DAILY LIGHTING EXPOSED HAND (A SORT OF GRAND CANYON?)
- RECREATION OF INCIDENT - MANSION (HIGH ANGLE ON CAPITOL BLDG.)
- 2 NEW VIEWS - GENERAL LANDSCAPE -

4

HOTH - CAVE ICE FORMATIONS

- ICE CAVE - SHOW WILD TAUN TAUNS GRAZING ON TUNDRA LIKE CAVE FLOOR
- WAMPA ICE CREATURES (CAVE HOME) -
- VIEW OF ASTEROID BELT/ICE FIELD ?
- ASTEROID SPACE BASE (2 VIEWS)
- BASE OF ICE CASTLE (IN CAVE) POSSIBLY ?
- CASTLE INTERIOR

DAGOBAH -

- SWAMP SLUG CONFRONTS OTHERLIKE CREATURE -
- GIANT WHITE SPIDER
- YODA (COLLECTS PARTS OF CRASHED SPACECRAFT)
- FLYING CREATURES HIGH IN TREES

BESPIN -

- 2 VIEWS & SKETCHES (RUINS OF OLD FLOATING CITY)
- SKYLAR - HOTEL "GAS STATION"
- GAS PLANT & STORAGE FAC. FLOATING BASE OF FRONT WING (ENGINES)
- NEW CLOUD CITY VIEWS OF CIVIC CENTER ?

5

ENDERAN - (GRASS PLANET)

- CITY (LEIAS HOME TOWN) (UNDER GROUND?)
- OVERVIEW OF PLANET (FROM ORBIT) (BATTLE SPACE PORT)

ENDOR (ANT MOON OF YAVIN)

- NEED TWO PAINTERS SHOWING STUFF FROM SMOK ADVENTURE. FILMS - BAIL COUNTY SMOK SCOUTS WITH MAN (CHEWBACCA) (LEIA) BAD BUY CASTLE. (1) YELL BLOODLIGHT I DONT KNOW WHAT ELSE TO DO HERE SO MUCH WAS DONE ON ENDOR VILLAGES ARE SEEN PAINTED FOR ME. SKETCHES DONE BY JOE JOHNSTON & KYLE BODRE NEED TO BE FOUND THEY HAVE NOT BEEN PUBLISHED TO MY KNOWLEDGE. I HEARD THERE DONE FOR THE SMOK ADVENTURE.
- 2ND VIEWS OF VARIOUS ANCIENT TEMPLE RUINS & SMALL SKETCHES OF WALKWAYS! LEANING OF VARIOUS TYPES COULD BE GOOD.

Notes on potential illustrations, *The Illustrated Star Wars Universe*

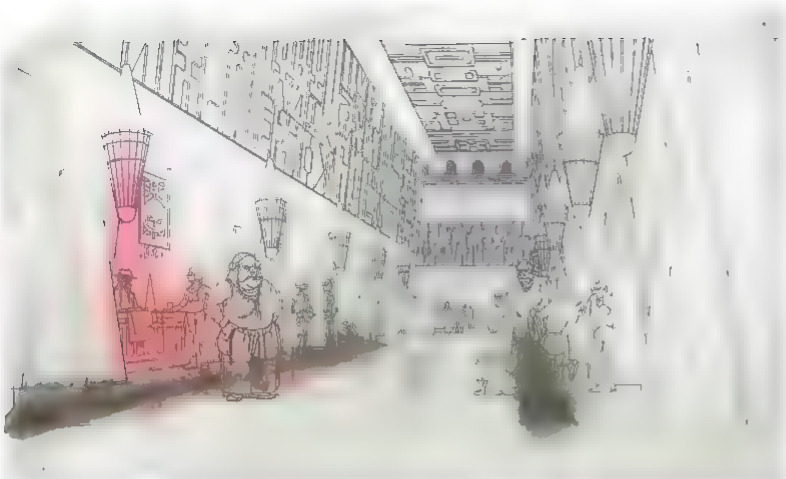
[illegible]

Drawings for illustration, "Tatooine—Mos Eisley—Cantina Back Entrance"

Illustration, "Tatooine—Mos Eisley—Cantina Back Entrance"

[illegible]

"Once a month I would go up to Ralph's studio in Berkeley and we would just spend the day together. He would be at his light table with his papers, and I would be pacing the room and spouting off ridiculous ideas and he would either like it or not be interested in it. He would take an idea of something he liked and start sketching away with his felt-tip pen." KEVIN J. ANDERSON
AUTHOR, [illegible] STAR WARS UNIVERSE



"This scene was my idea. I kind of mentally toured the palace. I thought of these huge corridors with high ceilings, and daylight coming down through [illegible] and little shops where these monks have their tea leaves and herbs. There's a bazaar kind of feel to it. The monks were an idea I had while I was making up stuff for Jedi. I did quite a few sketches of them, but they never got into the movie." RALPH McQUARRIE ARTIST

[illegible] FOR MARK HAMILL IN VERSE

Drawing for illustration, "Hallway—Jabba's palace"

3 Illustration, "Hallway—Jabba's palace"

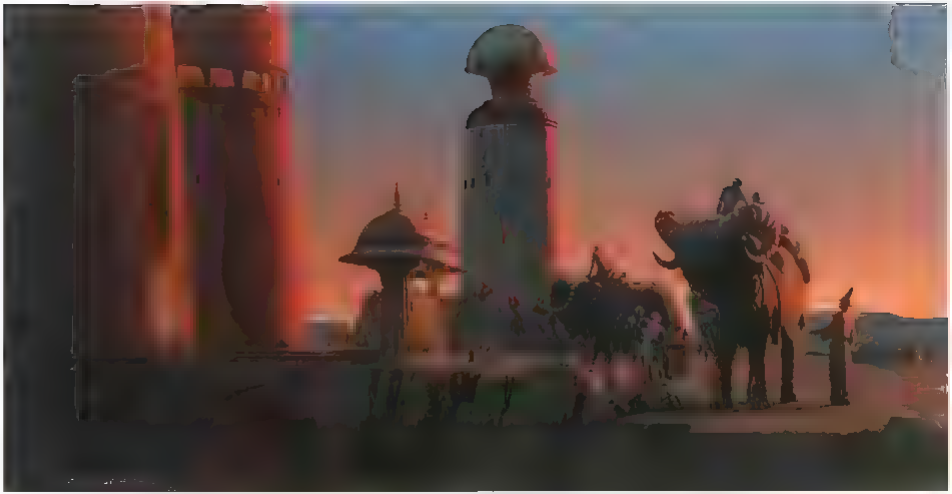
[illegible] Jedi [illegible] Jabba's palace on the [illegible]

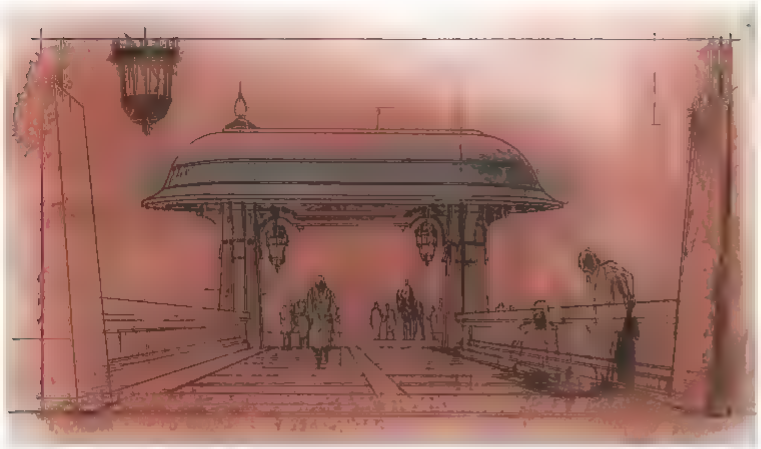
3 Concept sketch for illustration (photocopy), "Tatooine—Jabba's castle—Monk's tea room"

4 Drawings for illustration "Tatooine—Jabba's castle—Monk's tea room"

4 Illustration, "Tatooine—Jabba's castle—Monk's tea room"

McQuarrie [illegible] a group of monks were selling [illegible] Jedi [illegible] [illegible] [illegible]





"In approaching the design of *The Force Awakens*, I was impossible for me to separate *Star Wars* from McQuarrie. It seems obvious now, but there was a real moment early on when everything was up for grabs. What would we see in this film? What is a *Star Wars* film thirty years post *fedi*? Well, as the director, I knew it wouldn't be *Star Wars* for me without McQuarrie's crucial elements."

J.J. ABRAMS WRITER, DIRECTOR, *THE FORCE AWAKENS*

"Kevin came up with the idea for a swap meet. Jawas would come from all four points of the compass with all their junk, and trade. I guess there is a big company like Ford that makes these sandcrawlers!" **MCQUARRIE**

JABBA'S PALACE—NORTH GATE BRIDGE

a Drawing for illustration, "Jabba's palace—North Gate Bridge"

a Thumbnail sketches for illustration, "Jabba's palace—North Gate Bridge"

Illustration "Jabba's palace—North Gate Bridge," 1992

a Illustration, "Tatooine—Jawa Mobile Shelter"

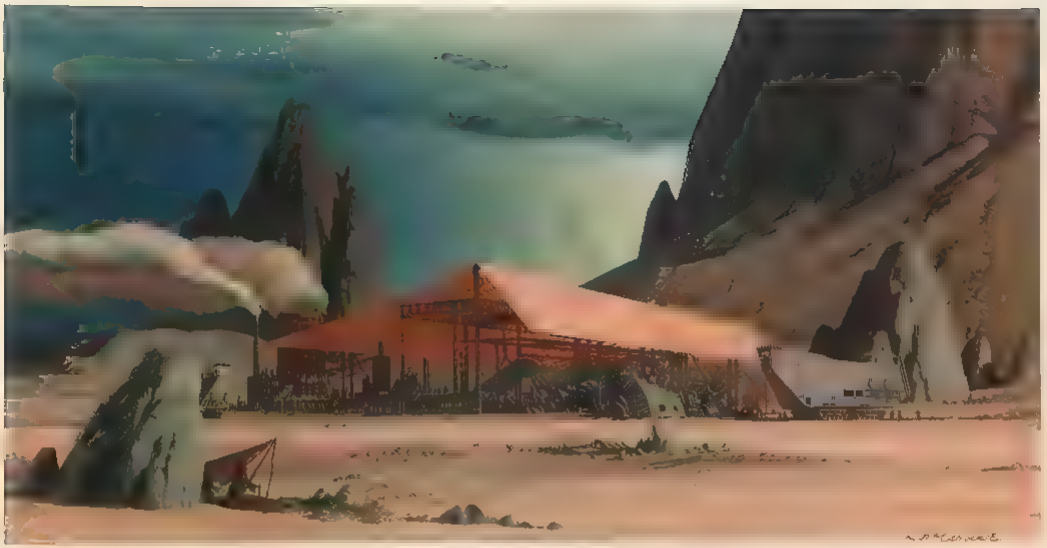
Mr. Mumford pointed out elements of his illustration, "Jawa Mobile Shelter," such as the sandcrawler, the droids, the Jawas, and the speeder on which Luke and Owen Lars ride off into the desert.

c Drawing for illustration, "Tatooine—Jawa Swap Meet"

a Illustration, "Tatooine—Jawa Swap Meet"

This illustration, along with "Tatooine—Jawa Mobile Shelter," inspired a shot in Episode VII: The Force Awakens.

FOLLOWING SPREAD: Detail from illustration, "Tatooine—Jawa Swap Meet"



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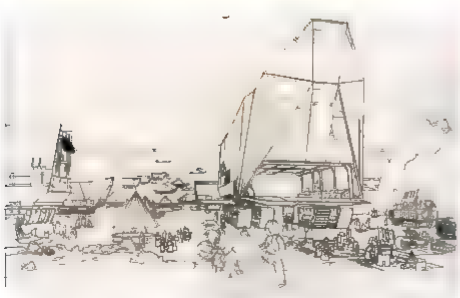

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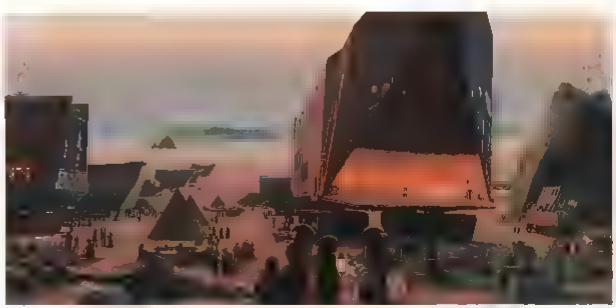

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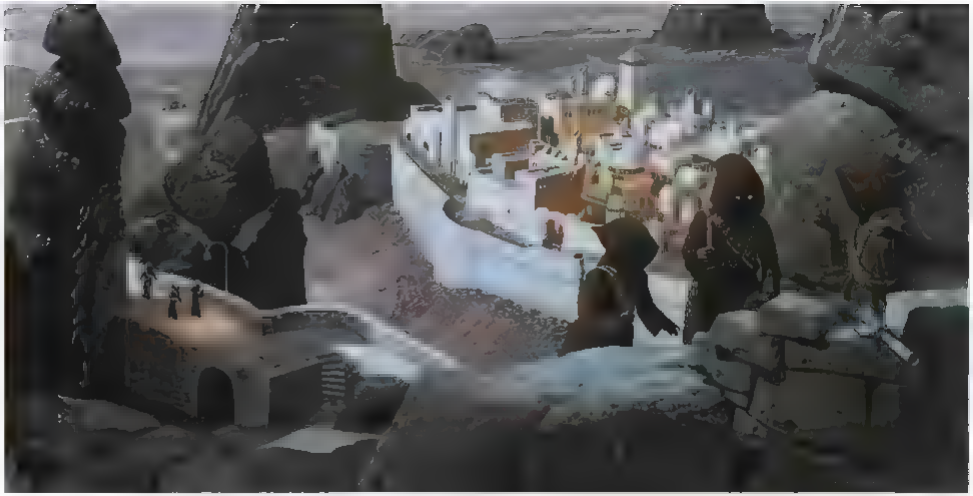
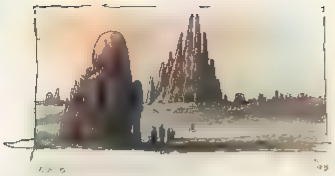


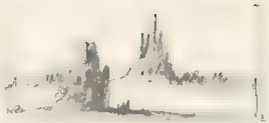
Thumbnail sketches, "Tatooine—Krayat [sic] Dragon

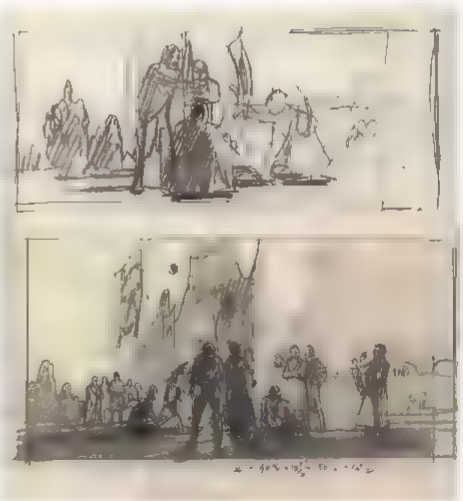
Drawing for illustration, "Tatooine-Krayat [sic] Dragon"

Concept sketch for illustration, "Tatooine—Krayat [sic] Dragon

Illustration, "Tatooine—Krayat [sic] Dragon



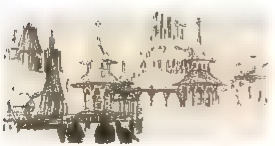


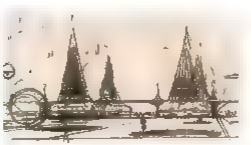


"When you look at my drawings, they're not very handsome. They're actually thought out in some respects, but there's not much attempt to make them elegant. I see my work as compositional wonderings. As an artist, I think I'm an engineer. My approach is strictly to give enough information so it looks real, but I'm not after realism. I'm concerned with light but I don't want it to look lavishly like a photograph." McQUARRIE

1. Thumbnail sketches, "Tatooine—The Needles," 1993
2. Thumbnail sketches, Dewbacks and riders on Tatooine
3. Concept sketch, "Tatooine—Tuskens," 1993
4. Thumbnail and concept sketches for illustration Tusken Raider camp
5. Drawings for illustration, Tusken Raider camp

Hollywood Bldg. Entertainment Center.





"We took the planets out of the *Star Wars* movies and the only one that didn't exist in the movies was Coruscant. In fact we called it Imperial Center at the time because George hadn't decided whether or not he was going to accept the name Coruscant because Timothy Zahn put that in his first book, *Heir to the Empire*." ANDERSON

"I was originally into Victorian, and then I hit on the idea for these black cones, like from the Four Seasons restaurants.

"People can ride those force beds. They can fly around in there. They're supported on a base of air." MCQUARRIE

3 Thumbnail sketches, Coruscant, 1993

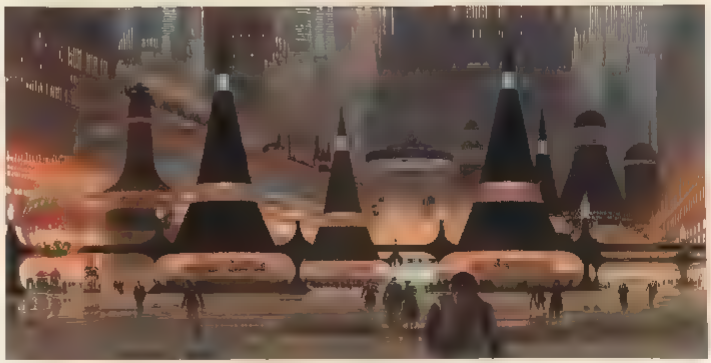
4 Thumbnail sketch (photoprint), Coruscant

5 Thumbnail sketch for illustration (photocopy), Coruscant Entertainment Center

6 Thumbnail sketches (photocopy), Coruscant inhabitants

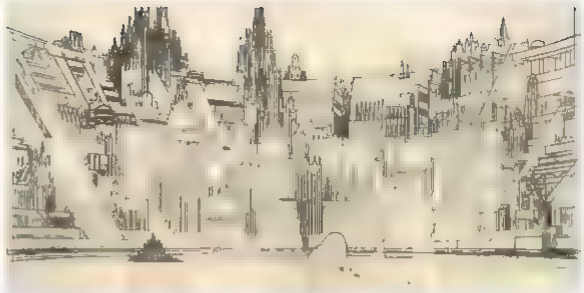
Illustration, Coruscant

An illustration of multiple compositions to present Coruscant as the Imperial planetary region of the Industrial Era. These design sketches influenced the look of Coruscant in the prequel era.



7 Illustration, "Coruscant Entertainment Center"

DETAIL OPPOSITE Detail from illustration, "Coruscant Entertainment Center"



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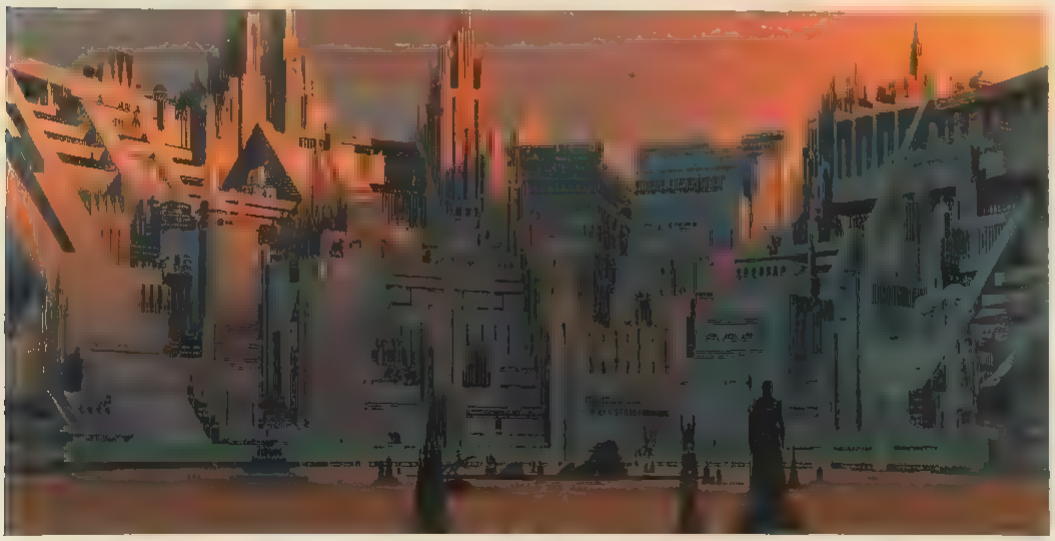

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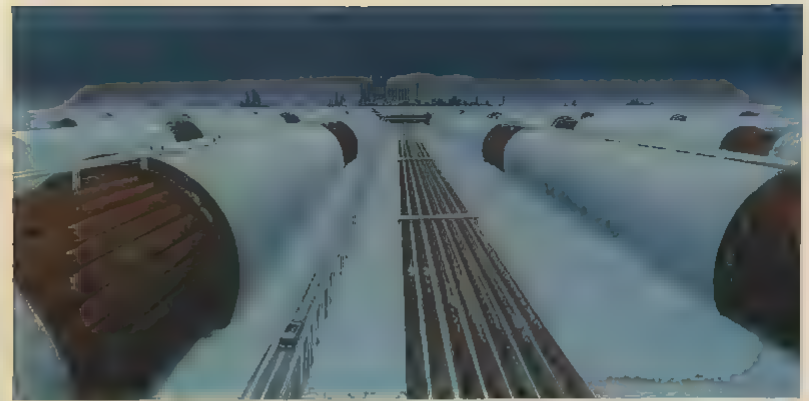

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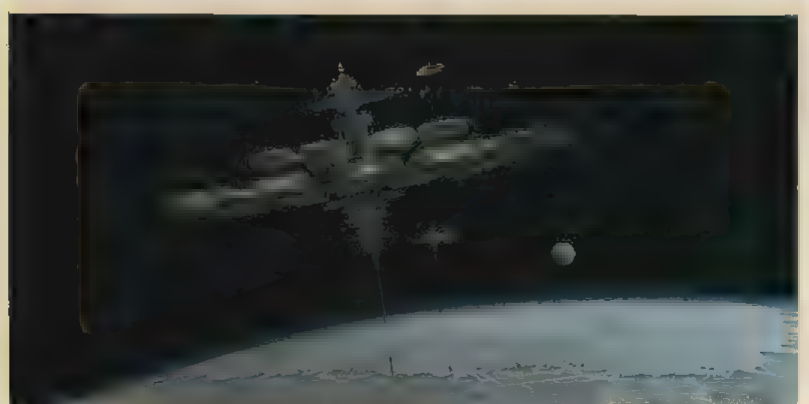

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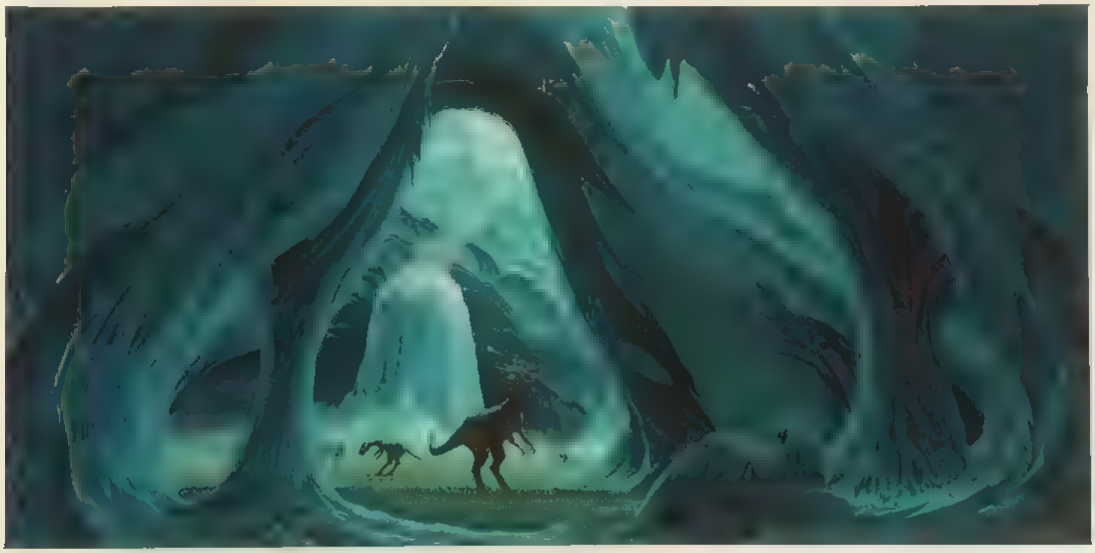
1 Thumbnail sketch for illustration, "Monument Plaza," 1993

2 Drawing for illustration, "Coruscant Monument Plaza"

3 Illustration, "Coruscant—Monument Plaza," 1993

4 Illustration, "Coruscant—Waterworks/ Northern Ice Cap," 1993

5 Illustration, "Coruscant—Small Skyhook Spacestations," 1993



Illustration, "Dagobah—Tree Tops," 1993

4 Drawing for illustration, "Dagobah—Giant Swamp Slug"

Illustration, "Dagobah—Giant Swamp Slug," 1993

4 Thumbnail sketches for illustration (photocopy), "Hoth—Taun Taun's [sic]," 1993

5 Illustration, "Hoth—Taun Taun's [sic]," 1993

"One of my favorite paintings in the book is the one of the sea slug on Dagobah. I like it pretty well." McQUARRIE

"Tauntauns eat the vegetation that grows down in these caves. The sunlight comes down through thin spots in the ice and moss and other food grows in there. The tauntauns leave through labyrinthine tunnels and reach the surface. I don't know whether the tauntauns were brought down in a spacecraft or if they were indigenous to the planet. I thought they were probably indigenous.

"I conceived of warm spots on this planet. The center of the planet is hot, like the Earth's interior. Even though Hoth is a lot colder than Earth, there is heat coming up through certain parts of the planet, through fissures where the lava gets closer to the surface and melts the ice away in great caves. We have the rebels using one of these caves that has been enlarged with lasers." McQUARRIE

"We were going to do Hoth, and according to George, there was nothing on the planet except ice and snow. There were no ancient civilizations—the snow castle had been taken away—there was no nothing," asked. What are we going to do for Hoth?' and he said, 'Maybe you can come up with some ice formations.' I came up with what I could." McQUARRIE

Illustration, "Hoth—Frozen Gysers [sic]," 1981

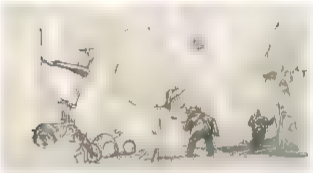
Drawings for illustration, "Hoth—Wampa Ice Creature"

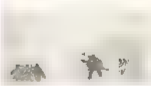
Illustration, "Hoth—Wampa Ice Creature," 1983

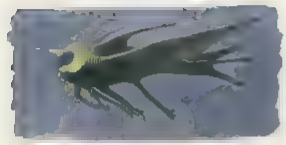
"I had an idea off the top of my head of this thing is frozen, what about ice geysers? I had been to Yellowstone and seen the buildup of mineral deposits and I said what if there are ice geysers that would build these towers and get higher like stalagmites in a cave. Ralph liked that idea, so he started sketching away, and that became one of the main paintings in the book.

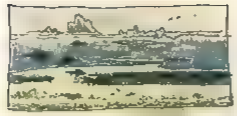
"The big, big, sterling icicles are ones he pulled directly from *National Geographic*. I remember Ralph pulling that photo and saying, 'I want to use this.'

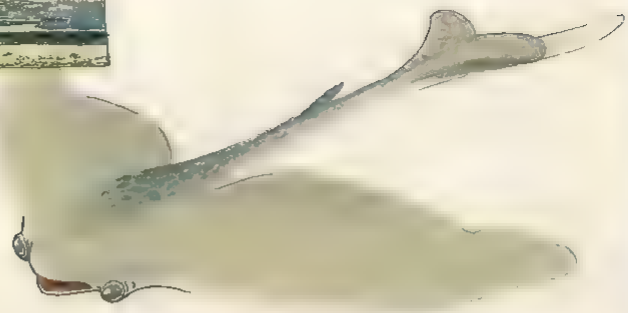
"Ralph really loved the ice geyser painting. He was saying, 'How can we put an Imperial walker in here?' He was just very pleased with the whole setup." ANDERSON

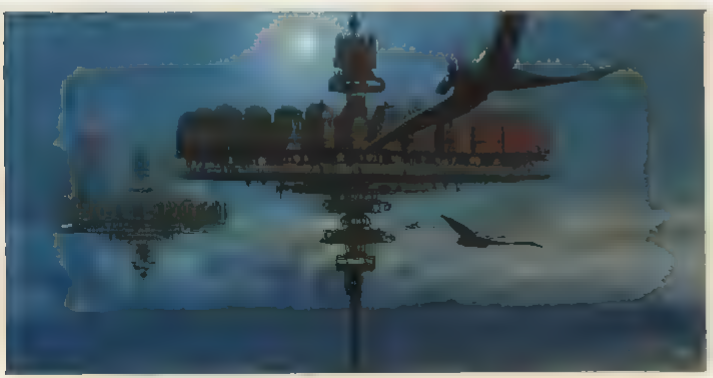












"Bespin itself is not a gas-mining facility, it's a big city. My drawings show the actual mining and farming facilities (6), which are out in districts. There are all kinds of pipes and suction devices that pull this gas up.

We worked on those (1, 2 for *Empire* [see volume 1, pages 201–202, 208, 216, 237–39, 308–309] and there was an alien race that rode on these creatures. At the time, I didn't know where they lived." MCQUARRIE

"We named the manta-ray creatures thranitas and there were people who would just ride them through the skies. I made up an entire culture of them riding in the skies and appearing in the clouds." ANDERSON

1 Concept sketches, "Bespin—Creatures That Inhabit Gas Fields at Great Depth," 1993

2 Thumbnail and concept sketches, "Bespin—Flying Creature," 1993
The flying creatures from Empire *developed were embedded in the literal universe primarily as food for the Cloud City.*

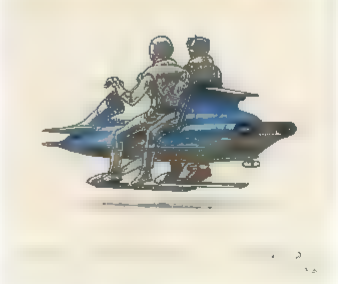
3 Preliminary illustration, "Bespin—Gas Mining Units"

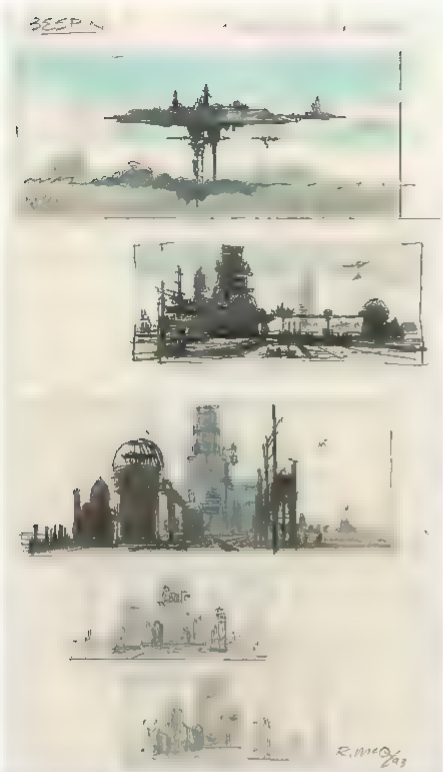
4 Illustration, "Bespin—Gas Mining Units," 1993
The gas mining rig paintings were incorporated as a new scene in the Empire strikes Back Special Edition release of Mr. Quintana's storied career is punctuated by influential assignments.

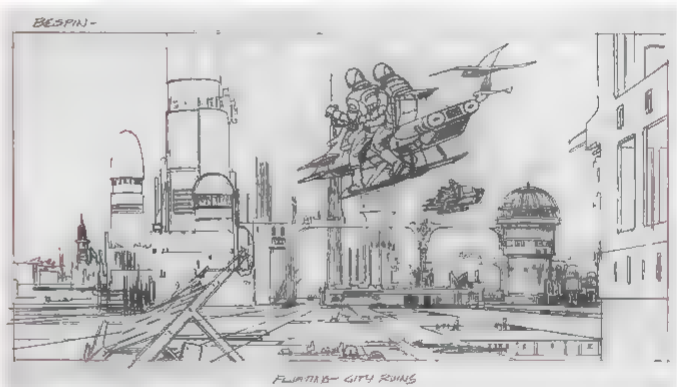
5 Concept sketches, "Bespin—Patrol Vehicles"

6–7 Concept sketches, "Bespin—Rocket Bykers [sic]," 1993

BESPIN GAS MINING UNITS





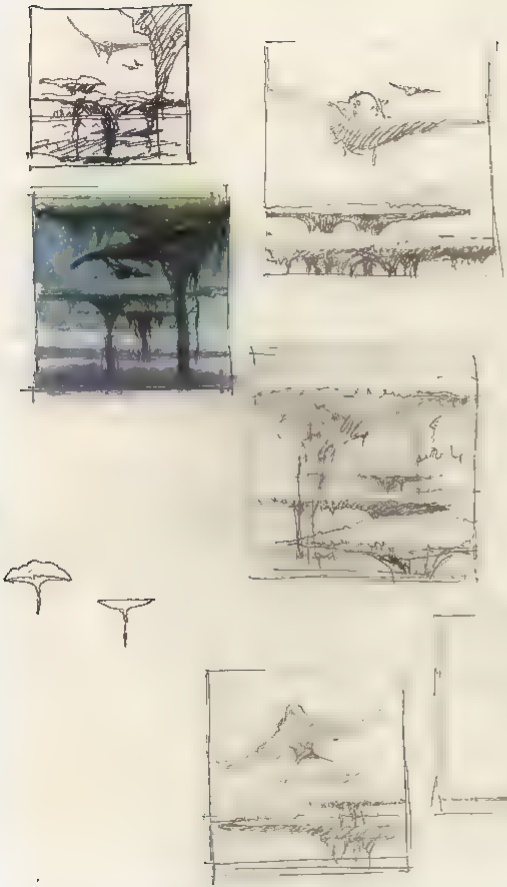


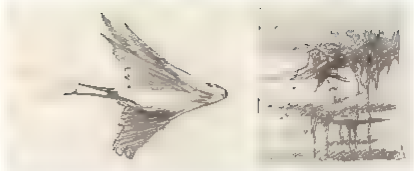
Thumbnail sketches, "Bespin," 1993

3 Drawings for illustration, "Bespin- Floating City Ruins"

[illegible]

4 Illustrations, "Bespin- Floating City Ruins"



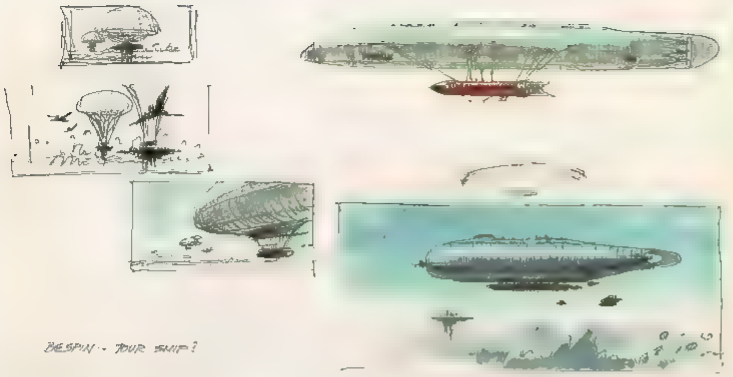


"I made up the floating land mass for the book. I thought that if there were creatures flying on this planet, there has to be some sort of ecology that supports them. I saw these beds of moss and kelp-like plants that were full of a gas that was lighter than air. The whole land mass kind of dances around on warm updrafts. They were inhabited by all kinds of little animals who made food for these flying beasts. The beasts perched on some of the beds and, perhaps, the humanoids lived on them. We never got around to thinking about the humanoids." MCQUARRIE

Thumbnail sketches for illustration, "Bespin—Floating Plant Life with Feathered Rodents"

Preliminary illustration (photocopy), "Bespin—Floating Plant Life with Feathered Rodents," 1993

Oppo site: Illustration, "Bespin—Floating Plant Life with Feathered Rodents," 1993



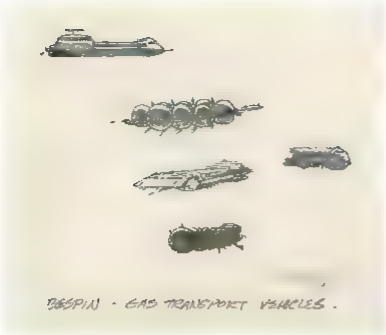
1 Thumbnail and concept sketches, "Bespin—Tour Ship?"

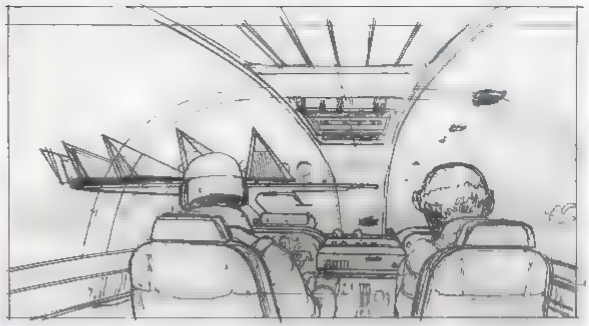
2 Concept sketch, "Bespin Gas Prospector," 1993

3 Concept sketches, "Bespin—Gas Transport Vehicles," 1993

4 Drawing for illustration, "Bespin—Skyway"

5 Illustration, "Bespin—Skyway," 1993


BESPIN - GAS TRANSPORT VEHICLES.



A

B

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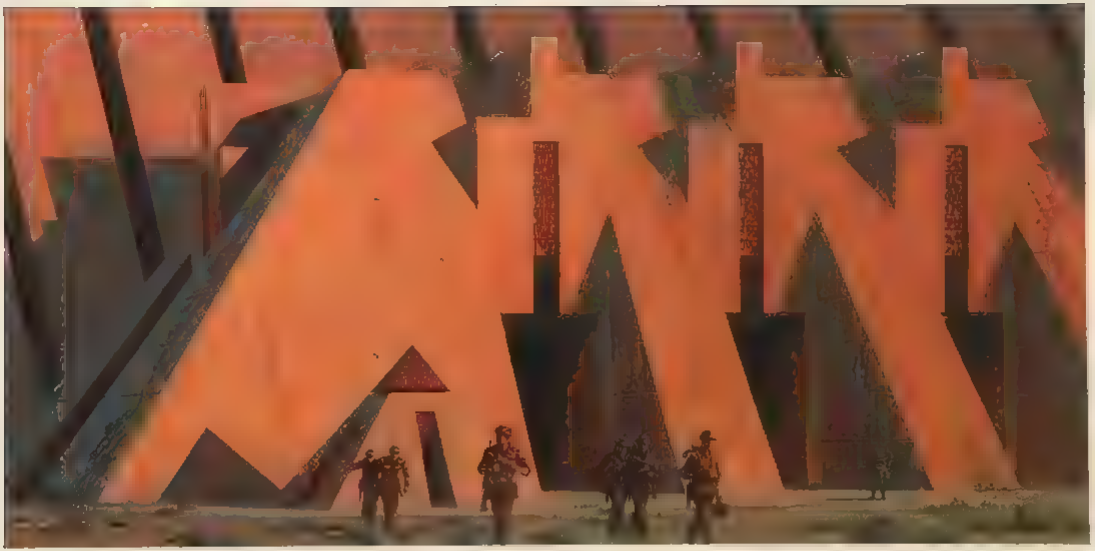
"I remember seeing a great big canvas of Ralph's, and on it was one big rock. I looked at it and said, 'Why a rock?' And Ralph said, 'You know sometimes you have a thought and you feel like it's trapped inside a rock, and you can't get it out.' I thought, 'Wow, this guy is human after all.' He actually struggled for ideas that come out, and like everybody he would get blocked. His way of solving it was by painting the rock." RODIS-JAMERO

1 Concept sketches, floating spas

2 Illustration, "Bespin—Floating Spas," 1993

3 Illustration, "Yavin—Lake Temple," 1993



"Some paintings triggered ideas for stories. Of course I was writing my Jedi Academy books at the time, so the temples were very important to what was doing. In my trilogy, Luke decides to form his new Jedi training center on Yavin 4, using the Massassi temples as the main structures. I wrote many scenes looking at those paintings for inspiration.

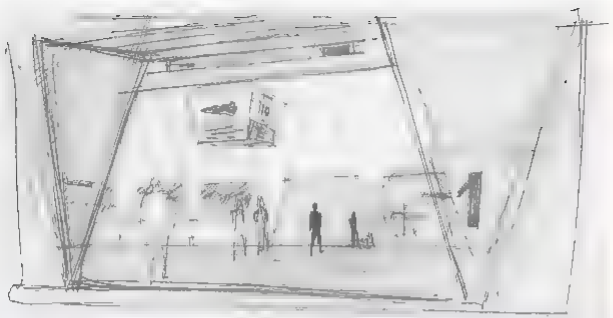
"Ralph's paintings also inspired other scenes, the flying 'thrantas' on Bespin (see pages 326–27) are used in our Young Jedi Knights novel *Crisis on Cloud City*, and his giant termite-mound cities (see page 341 [3]) from his Aduraan paintings, housing a race of insects that we called the Killeks, became the subject for an entire trilogy by Troy Denning, the Dark Nest trilogy." ANDERSON

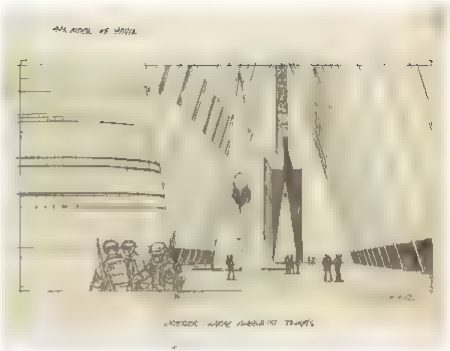
Illustration, "Yavin—Exterior—Large Massassi Temple"

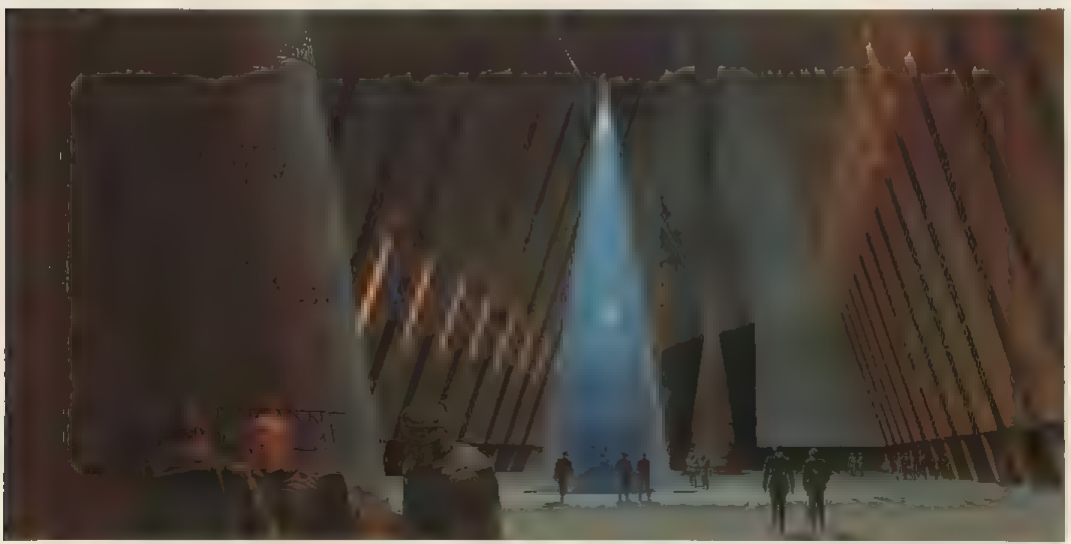
2 Thumbnail sketch, "Massassi temple interior"

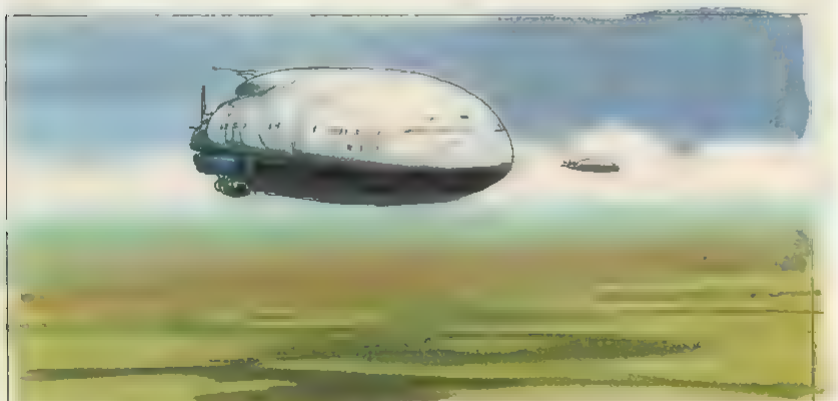
3 Drawing for illustration, "Interior—Large Massassi Temple"

4 Illustration, "Yavin—Interior—Large Massassi Temple," 1993









ALDERAAN - SIGHTSEEING VEHICLE

K. McC. '93

Letter to *Illustrated Universe* author Kevin Anderson from McQuarrie

The artist explained the detailed thought process he went through to arrive at his concept work. Some of the artist's comments are reproduced here. He also references Moebius, the pseudonym of French artist Jean Giraud, a highly-regarded comic book and film concept artist.

DEAR KEVIN

ENCLOSED ARE THE THINGS I'VE BEEN CONSIDERING SO FAR.

I'M A LITTLE APPREHENSIVE AS I ALWAYS HAVE BEEN ABOUT THE WAY TO APPROACH THE CONCEPT'S FOR STAR WARS. I THINK A MORE 'ACADEMIC' WAY IS REALLY UNWISE. I'M SURE YOU ARE FAMILIAR WITH MY WORK & KNOW THAT I'M NOT TOO INTERESTED IN DOING A LITERAL INTERPRETATION OF ANYTHING. I'M SURE YOU ARE FAMILIAR WITH MOEBIUS'S WORK ? PURE FANTASY, ALWAYS THAT OBVIOUSLY CALLED FOR HOW TO DO WITH VEHICLES AND SO ARE CHARGED TO US'S GOING TO ALDERAAN AND MAKE A CONCRETE FRAME THAT LOOKS LIKE SOUTH DAKOTA OR NEBRASKA SOMEWHERE. I REFER TO THAT "NOTHING BUT GRASS ?" WHO CAN TRUST THE SUN AND SOCIOLOGY ? MOEBIUS WOULD NOT PASS. THERE'S GOT TO BE WATER & NOT OF WATER TO LAKES, LAKES NO MANY MUST EXIST (NATURE INSURES) AND THEY EXPECT LIKE TRAVEL. FARMING, TREES, A FAIRLY LARGE POPULATION AS GROWING FAST AS I WORK ABOUT CITIES, TRADES, CENTRAL PERSON & AREA. WHY WOULD PEOPLE BE DOING INCLINED, HEAVY GLASS, CITY, CHROMIUM WHICH MEANING TO GO AND FOR THINGS LIKE WATER & EARTHQUAKES. ALDERAAN WOULD HAVE MANY TRAINED

DEMOCRACIES, BUT NEVERTHELESS ALL KINDS OF THINGS. ANIMALS, VEGETABLES, THEY COULD BE GUIDED IN THEIR USES, BY CHARMING CALCULATE, ARGUMENTS WITH STRUCTURE, ETC. ETC. SHOULD WE GET INTO SUCH THINGS FOR ALDERAAN ? I SEE THIS PLACE AS VERY A QUIET PLACE. THE WEATHER IS MUCH THE SAME YEAR ROUND. LIGHT COOL BREEZES PREVAIL. 3/4 OF THE YEAR. LIGHT PLEASANT RAIN TO BIG STORMS, TYPHOONS ETC.

THE PEOPLE ARE VERY EASY GOING. BASIC IS VERY SOFT SLOW SPACED OUT, SATELLITES USED ORIGINALLY FOUND IT A BIT TRICKY AT FIRST HOW MUCH IT'S PEOPLE OUT PEACEFUL TALKS OF LONG GRASS) WITH OPEN ROAD FULLNESS IN FACT I THINK FLYING, MAGNA TYPE LIQUID CAR VEHICLES THAT DEEPLY GROWING WOULD BE THE MODE OF TRANSPORTATION. WEIRDNESS CITY COULD BE CONNECTED BY TUBE TRAINS MAGNETIC LEVITATED CARS. A TOTAL ABSENCE FOR PRIVATE VEHICLES

SPACE ? IT'S SMALL SATELLITES FOR OUR PLANNED INDUSTRIAL PARK. BALLOONS MIGHT BE FOUND. NOT GREAT "ARMY" WORK. TYPE CRAFT

EVERYONE MAKE TIME TO REST IN ORDER BE HAPPY. GREEN, SOON IN PATCHES & WEAVE FROM OIL AND DIESEL-OIL TYPE BOX. NOT SEEING MOISTURE HERE THE SCENERY BEING SO BLAND. SCULPTURE GARDEN PARKS WOULD BE OUR. WHAT WOULD AN ALDERAAN PARLIAMENT FIELD BE LIKE ?. I WANT TO SHOW A SPACE STATION WITH AN OVERALL OF THE PLANET SEEING THERE CLOUDS, HERE FOR ALDERAAN BUT WISH TO KNOW WHAT YOU HAVE IN MIND FOR IT. I'D GUESS THERE ARE SOME DOMED PALACES, WHERE SEATS OF GOVERNMENT MIGHT BE, THERE ARE YOU GET UP TOWARD THE NORTH & SOUTH SIDES. OTHER MIGHT BE SOME CASTLES ON THE RANGES NEARS ARE DECKING MILLIONS OF SPACES AND FLEET MIGHT BE THE LOCATION FOR PEOPLE AND SO ON

TALK TO YOU SOON ! -

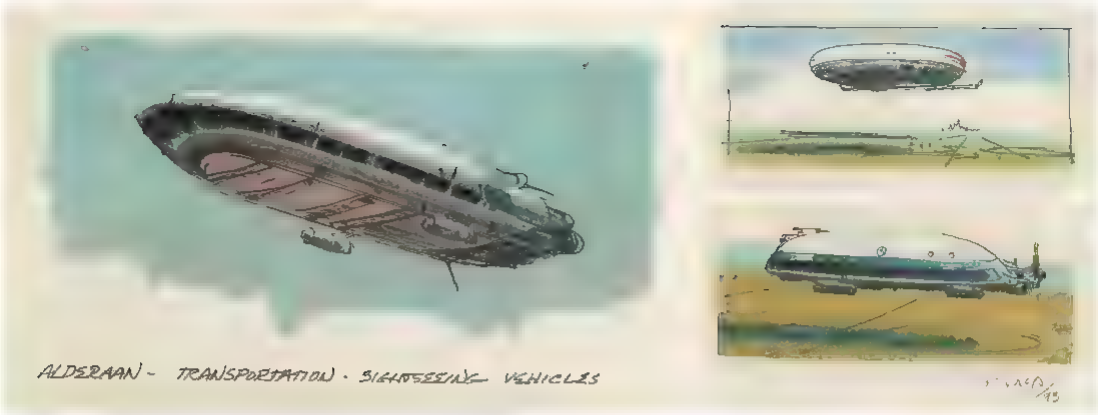
R

1 Concept sketch, "Alderaan - Sightseeing Vehicle," 1993

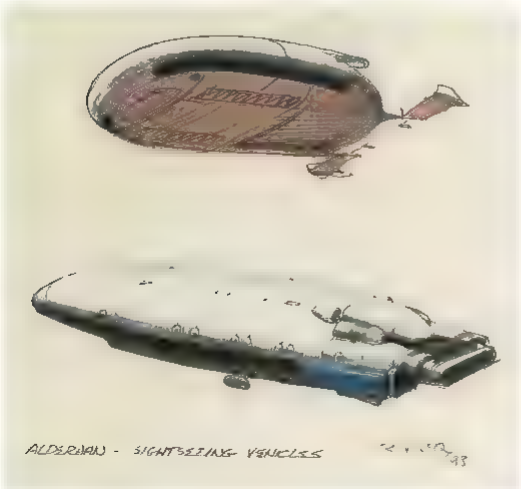
2 Concept sketches "Alderaan - Transportation—Sightseeing Vehicles," 1993

3 Concept sketches, "Alderaan—Sightseeing Vehicles," 1993

"Having worked with Moebius on *Tron*, I know how much he admired Ralph's work." ELLENSHAW

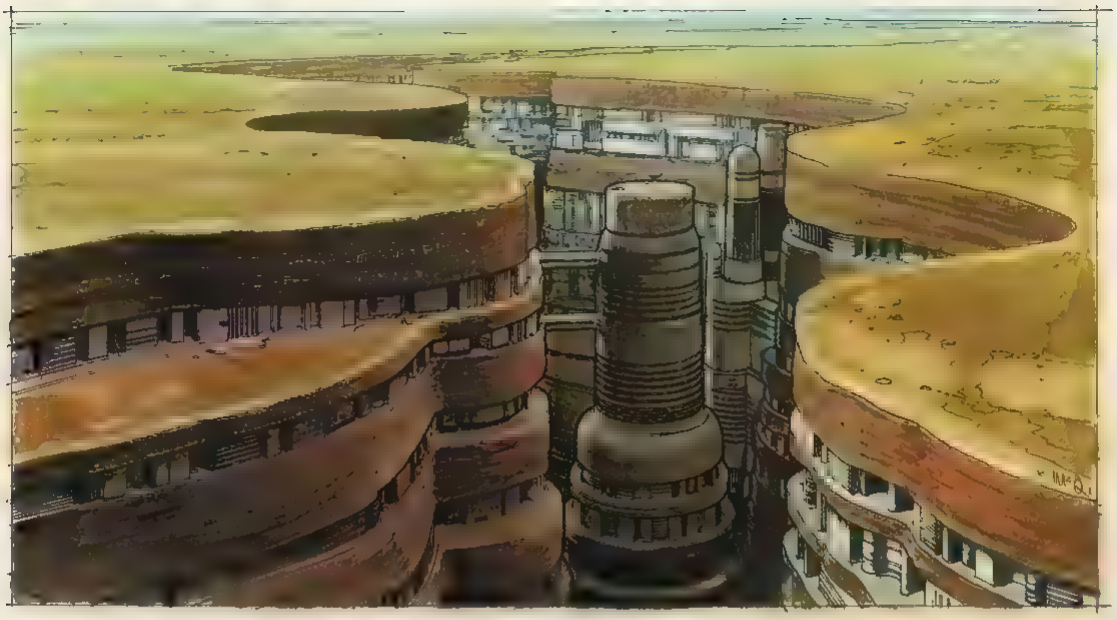

ALDERAAN - TRANSPORTATION · SIGHTSEEING VEHICLES

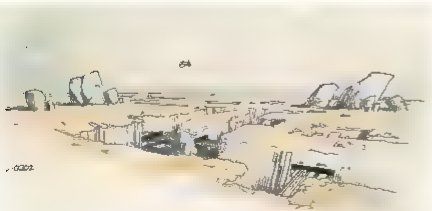
1


ALDERAAN - SIGHTSEEING VEHICLES

4

ALDERAAN SIGHTSEEING VEHICLES





"No one had ever seen the surface of Alderaan before. Ralph just loved sketching these canyon cities and the floating aircraft. Obviously with his background he loved the aircraft." ANDERSON

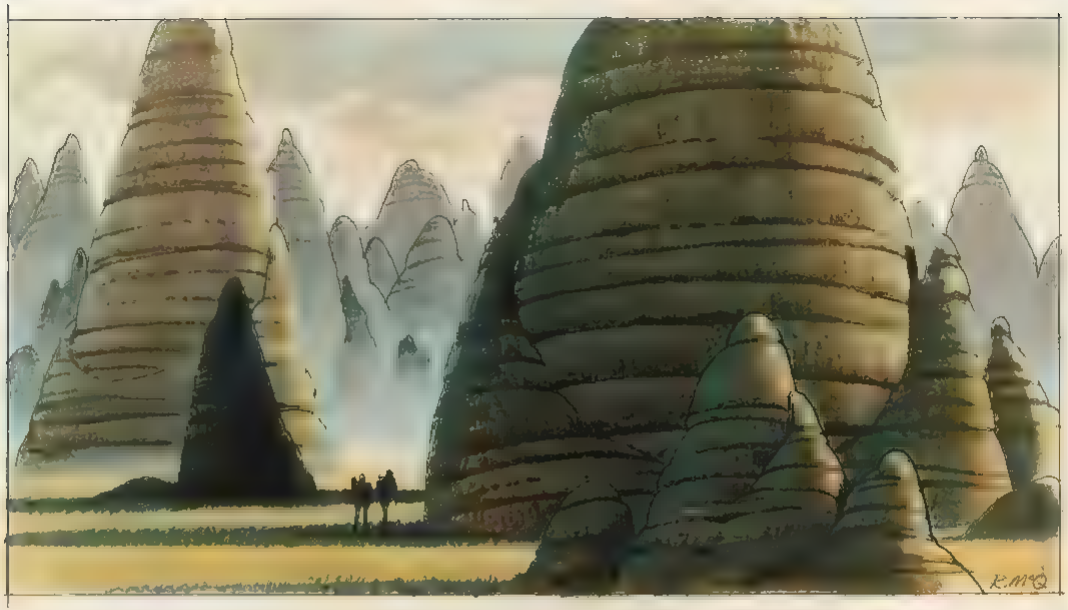
"Joe Johnston did the sketch of the Crevasse City during the making of *Return of the Jedi*. It was one idea for the rebels' hideout which would have been on a different planet." McQUARRIE

Concept sketch, Alderaan Canyon Cities

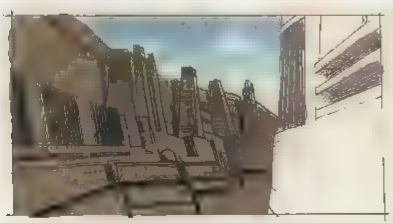
Concept sketch by Joe Johnston for *Return of the Jedi*, underground city

Concept sketch, Alderaan Badlands

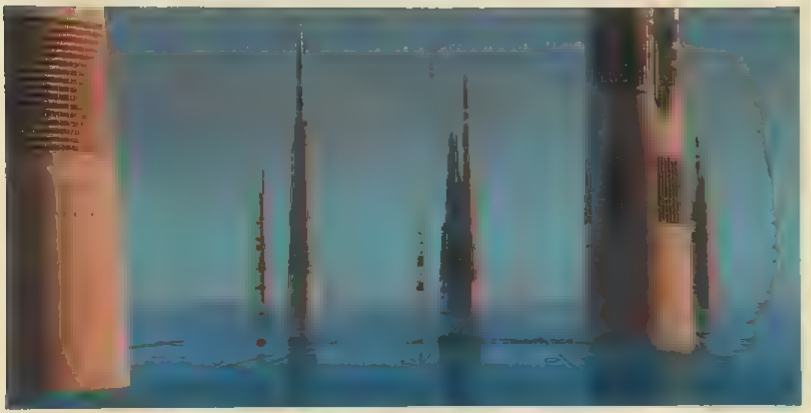
Thumbnail sketches, Alderaan Canyon Cities, 1993



ALDERAAN · BADLANDS



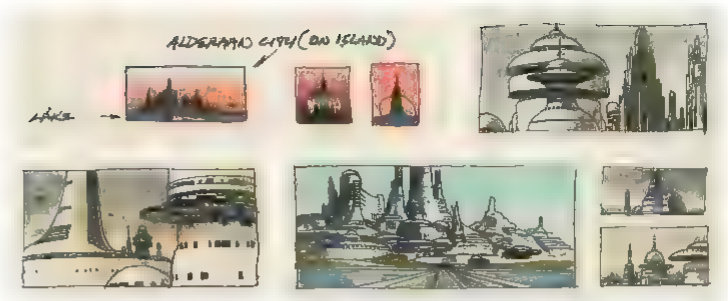
ALDERAAN - CANYON CITIES

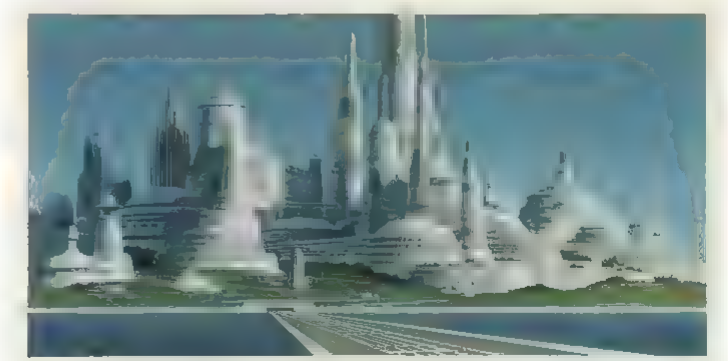


"Terrarium City was my idea. This is a glass plane, below it is a major part of the city. The glass can be darkened—like those fancy sunglasses—to control the sunlight coming through. The corporate headquarters and government buildings rise above the ground, with penthouses at the very top. The higher-ups in this society function at the top, and down in the deepest basements is where the peons work in the kitchens. It's a different concept for a city than I had seen. I do things that I don't think through completely, because I want them to be mysterious, to a certain extent." MCQUARRIE

"I see these buildings as being constructed with this method of filling a container with a liquid, which can be solidified by a laser beam. A computer-controlled laser beam goes around on each level and hardens this stuff as it goes up. When you've hardened what you want hardened, you drain the fluid out and voila, you've got a building, with all the ducts and plumbing already in place. This is done in the real world for prototypes. Nobody's done it on that scale, but it could happen.

"I had been working in San Francisco on the future for *Star Trek IV*. I had sketches that were similar to this—a gray-white city on a peninsula. I used those sketches, and since they weren't used for *Star Trek IV*, I took them and sort of adapted them for this city. It was a very advanced and lovely place to be." MCQUARRIE





1 Illustration, "Alderaan—Townships on Way to Alderaan City"

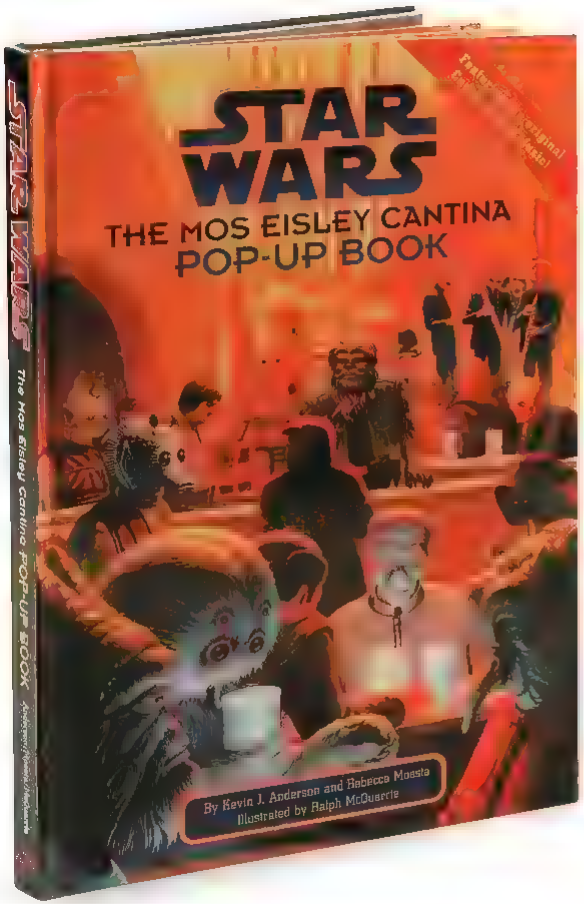
2 Illustration, "Alderaan—Tower City"

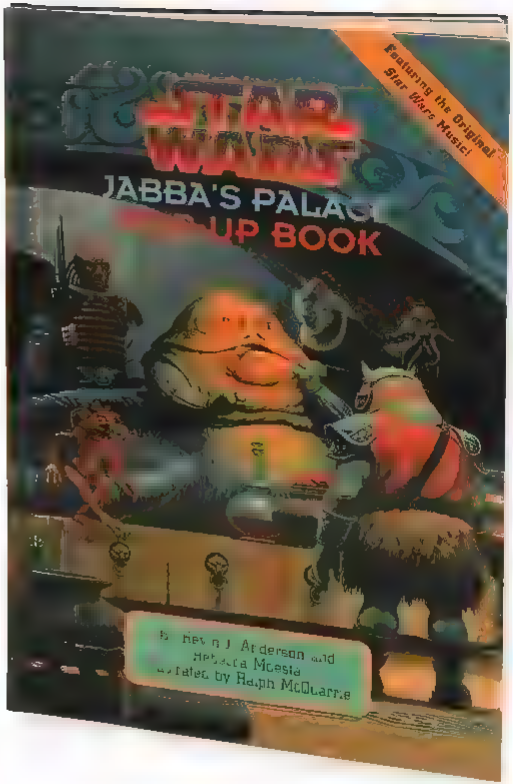
3 A Thumbnail sketches, Alderaan City

5 Drawing for illustration, "Alderaan—Alderaan City"

6 Illustration, "Alderaan—Alderaan City"

FOLLOWING SPREAD Detail from illustration, "Alderaan—Alderaan City"


STAR WARS
THE MOS EISLEY CANTINA
POP-UP BOOK
By Kevin J. Anderson and Rebecca Moesta
Illustrated by Ralph McQuarrie
STAR WARS
The Mos Eisley cantina POP-UP BOOK


Featuring the Original Star Wars Music!
STAR WARS
JABBA'S PALA
UP BOOK
Kevin J. Anderson and
Rebecca Moesta
Illustrated by Ralph McQuarrie

STAR WARS POP-UP BOOKS

ONCE THE *ILLUSTRATED STAR WARS UNIVERSE* WAS COMPLETE, McQuarrie and author Kevin J. Anderson teamed up again for a pair of children's-oriented *Star Wars* pop-up books. *The Mos Eisley Cantina Pop-Up Book* was published in 1995 and was followed in 1996 by *Jabba's Palace Pop-Up Book*. Like the *Illustrated Universe* book, the pop-up volumes incorporated existing artwork (from the original films and the recently completed book) as well as new illustrations. "Shortly after the *Illustrated Universe* was completed, they wanted my wife and me to do a little story for a pop-up book," recalls Anderson. "I was very much advocating for Ralph to be a part of it."

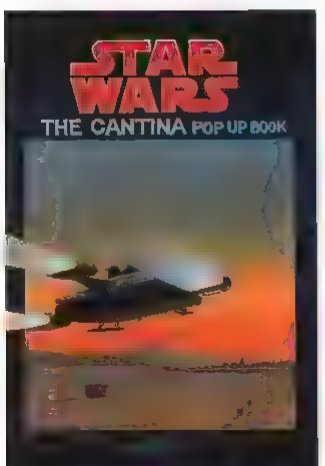
McQuarrie agreed to take the project on. The scope of the work was much narrower than his prior collaboration with Anderson. "With the pop-up books we could just fall back on things we already knew," says Anderson. "I don't want to say he dashed the stuff off, but I don't think he considered the pop-up books to be the masterpiece that the *Illustrated Universe* book was." Some of the new scenes that McQuarrie had to illustrate were the elements that would appear on the pop-up spread. The elements had to be painted individually, as they would be cut out and affixed to the page separately to form the proper composition when "popped up."

"There was some frustration with the publisher of the pop-up books," Anderson says. "They were marketing it straight to kids and didn't even want to put Ralph's name on the cover. It was frustrating, because to me the real selling point was here's some new Ralph McQuarrie paintings. They also wanted to shrink-wrap the books so no one could look at them. Bookstores had to unwrap one copy so people could see them, and then sell the rest wrapped."

McQuarrie's new illustrations in the books feature familiar characters and settings but in new situations. For *Jabba's Palace* McQuarrie created new versions of paintings done for the *Return of the Jedi Portfolio* by adding Gamorrean guards to existing illustrations of the exterior and interior of Jabba's palace. Additional imagery was created by the publisher by cutting-and-pasting McQuarrie's Gamorrean painting from the cover into other images. The children's books also featured an interactive sound element that played the Cantina theme song or the howls of the rancor.

1 OVERSIZE Following their *Illustrated Universe* project, McQuarrie and Anderson collaborated again, along with Rebecca Moesta, for two children's pop-up books: *The Mos Eisley Cantina Pop-Up Book* and *Jabba's Palace Pop-Up Book*.

2 3 Thumbnail sketches for illustration. *The Mos Eisley Cantina Pop-Up Book* cover



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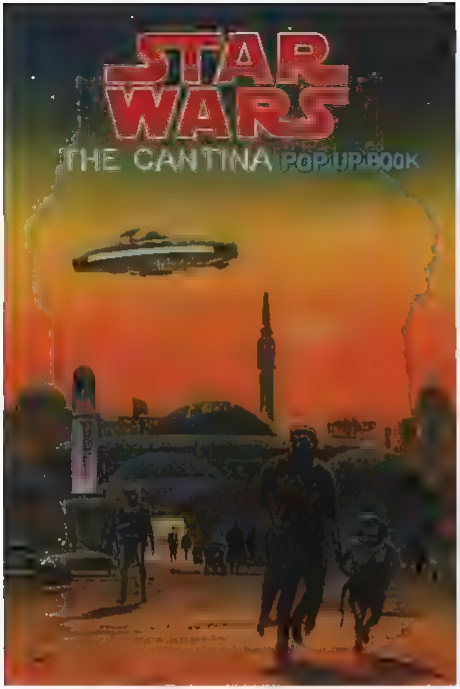


Drawing for preliminary illustration *The Mos Eisley Cantina Pop-Up Book* cover concept

Preliminary illustration with title overlay, *The Mos Eisley Cantina Pop-Up Book* cover concept

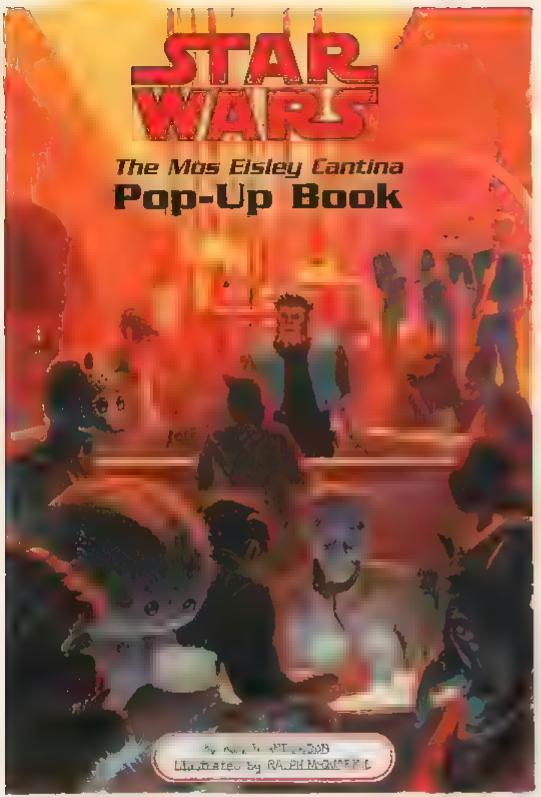
Preliminary illustration, *The Mos Eisley Cantina Pop-Up Book* cover concept

Preliminary illustration (color photocopy) with title overlay, *The Mos Eisley Cantina Pop-up Book* cover concept

Preliminary illustration *The Mos Eisley Cantina Pop-Up Book* cover concept

[illegible] see page 36

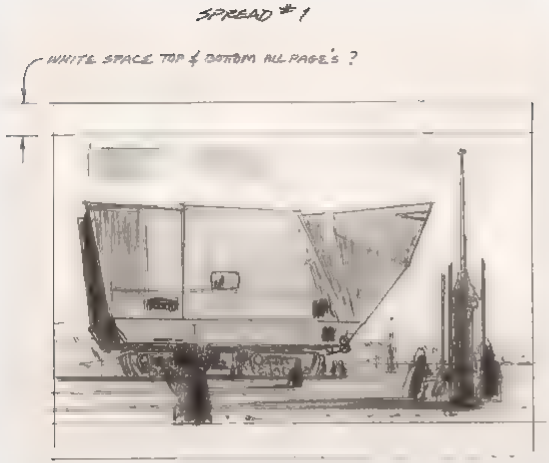
[illegible] page in the book

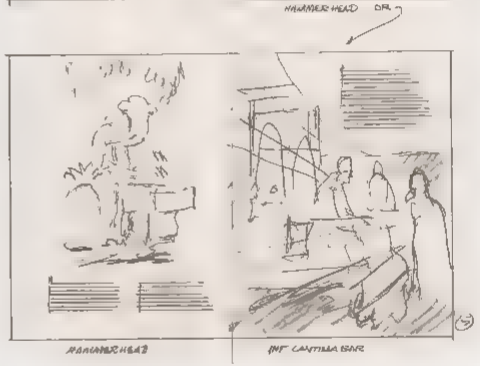


Preliminary illustration, The Mos Eisley Cantina Pop-Up Book cover

Illustration February 1995, The Mos Eisley Cantina Pop-Up Book cover

[illegible] Detail from illustration, The Mos Eisley Cantina Pop-Up Book cover





Thumbnail sketches, "The Jawas" spread (see page [illegible])

Thumbnail sketch "The Moisture Farmer" and "The Imperial Stormtrooper" spreads (see page 354)

Thumbnail sketch, "Long Snoot" and "Greedo" spread (see pages 357 and 356)

Thumbnail sketch, "Dr. Evazan and Ponda Baba" and "Figrin D'an" spread (see pages 357, 43 and 359)

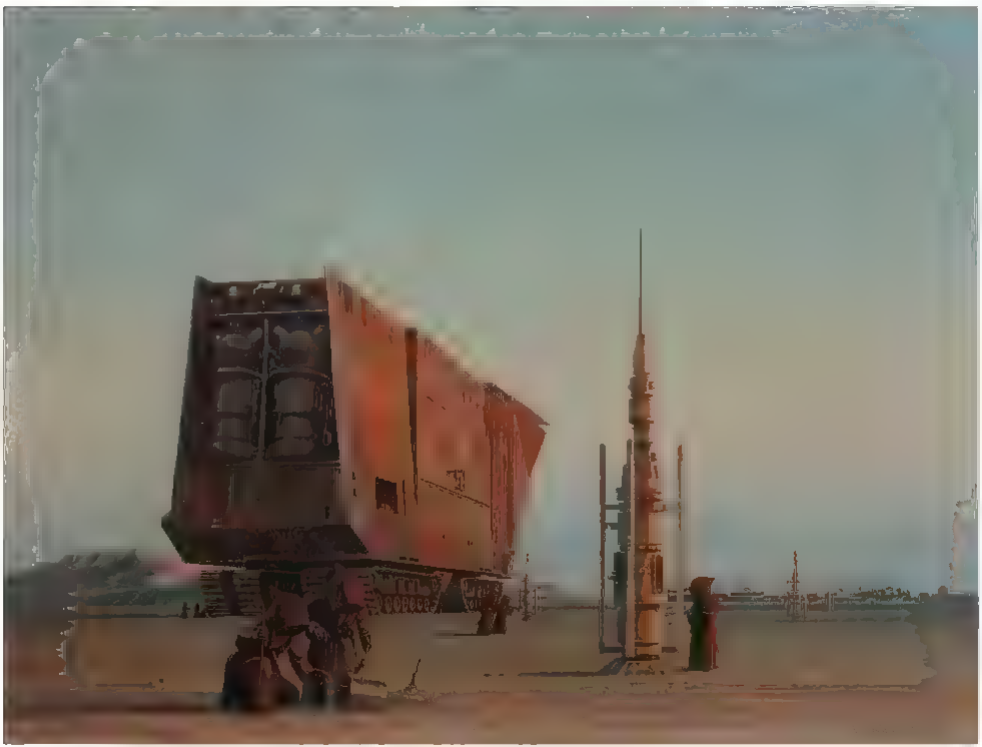
Thumbnail sketches, "Hammerhead" and "Int. Cantina Bar" spreads (see pages 355 A and 358, 4)

Thumbnail sketches, "The Imperial Stormtrooper"

Concept sketch "The Imperial Stormtrooper" [illegible]

Concept sketch, "The Jawas"

Illustration, "The Jawas"



3

1 **Illustration, "The Moisture Farmer" and "The Imperial Stormtrooper"**
The stormtrooper appears cut up pieces in the illustration, but was separated from the Tatooine landscape by a soldier when the artwork was incorporated into the pop-up book

2–3 **Drawings for illustration, "Hammerhead"**

4 **Illustration, "Hammerhead"**

1 Illustration, "Creedo"

2 Drawing for illustration, 'Long Snoot"

3 Illustration, "Long Snoot"

4 Illustration, "Dr Evazan and Ponda Baba'

2

3

4

"I'm not especially a fantasy reader. And I have not read all that much science fiction, to tell you the truth. Ray Bradbury was one science-fiction writer that I read." MCQUARRIE

Illustration, "Wuher and Chalmun

Drawing for illustration "Figrin D'an"

Illustration "Figrin D'an

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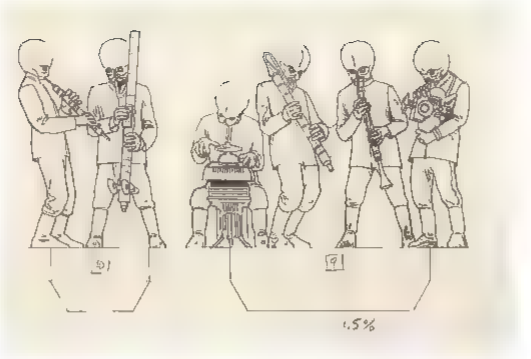
1, 2, 3 Drawings for illustration, *The Cantina*

4 Illustration, *The Cantina*

4



"The people who did the origami stuff that made it so the pages synchronized would work with Ralph on the mechanics of how to put on and break down the elements for the pop-up pages. I think those paintings were a little bit quicker than some of the other ones that he had done." ANDERSON [illegible]

Drawings for illustration, Cantina pop-up character elements

Illustration, Cantina pop-up character elements

Drawing for illustration, Cantina pop-up character elements

Illustration, Cantina pop-up character elements

5

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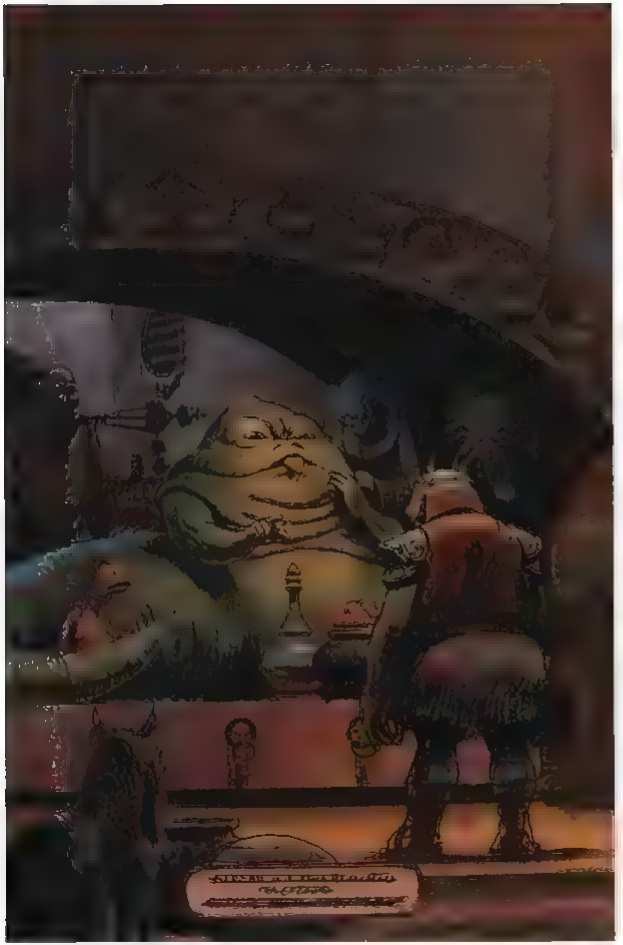
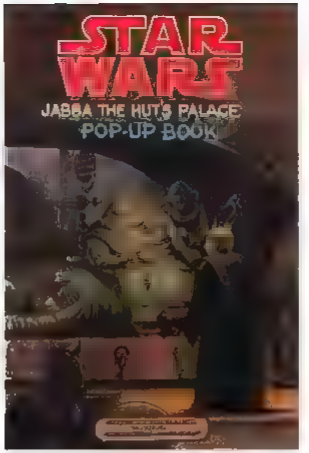
2 Illustration, Cantina pop-up wall elements

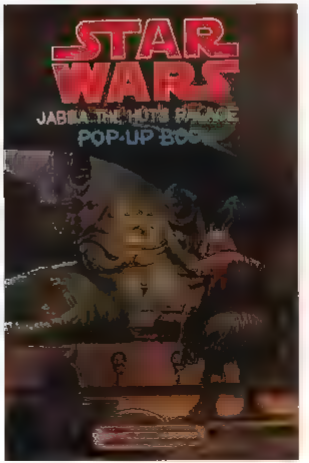
3 Illustration, Cantina pop-up wall, bar tables, and bar-top elements

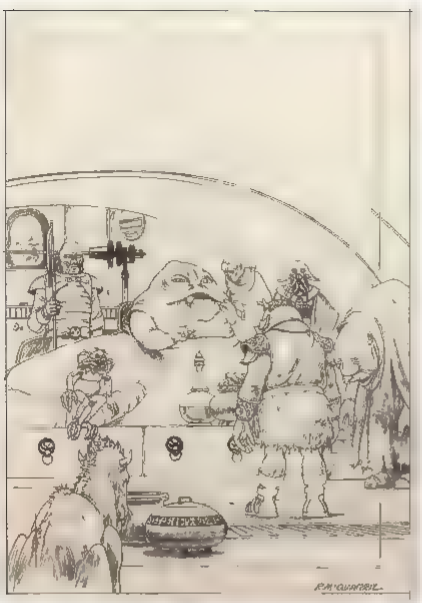
8 Illustration, Cantina pop-up floor elements

4 OPPOSITE The pop-up scene as featured in *The Max Eisley Cantina Pop-Up Book*




STAR WARS
JABBA THE HUT'S PALACE
POP-UP BOOK


STAR WARS
POP-UP BOO



4

1 Preliminary illustration, *Jabba's Palace Pop-Up Book* cover

2 Preliminary illustration (color photocopy), with Luke painted on and title overlay, *Jabba's Palace Pop-Up Book* cover

3 Preliminary illustration (color photocopy), with title overlay, *Jabba's Palace Pop-Up Book* cover
A version of the cover was produced with Luke Skywalker replacing the Gamorrean guard, though this was not used. The story of the pop-up book centers around a Gamorrean named Sabuk. The title overlay misspelled the word "Hutt."

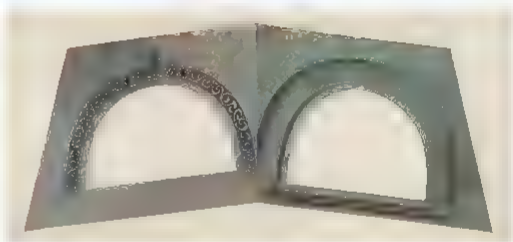
4 Drawing for illustration, *Jabba's Palace Pop-Up Book* cover

5 Illustration, *Jabba's Palace Pop-Up Book* cover

5

"I seem to remember that there was an existing painting (see page 257 [a]) of a Gamorrean guard in Jabba's palace that we sort of used as a springboard. That got us a free painting, and then Ralph painted the extra ones that were in there." ANDERSON

4



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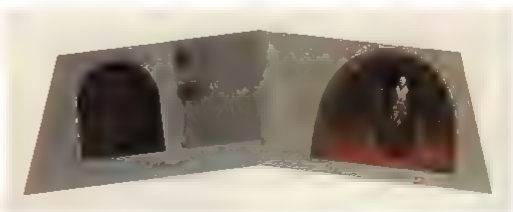


7

4 **Illustration, Gamorrean guard on the road to Jabba's palace**
[...] source used to produce new artwork [...] compositional alignment [...] in the studio [...] applying the illustration [...] existing illustration [see page 156 [a]] was [...] overlay, resulting in new artwork for the pop-up book. When printed in the book, the [...] appear [...] the left [...] and [...] appears [...] drawn from the artwork.

5 **Illustration, Gamorrean guard in Jabba's palace hallway**
As with illustration [4], McQuarrie added [...] to the existing scene [see page 257 [3]] [...] an architectural [...]

3 **Illustration, Jabba's palace aliens**

4 **Illustration, Jabba's palace pop-up floor element**

5 **Illustration, Jabba's palace pop-up wall elements**

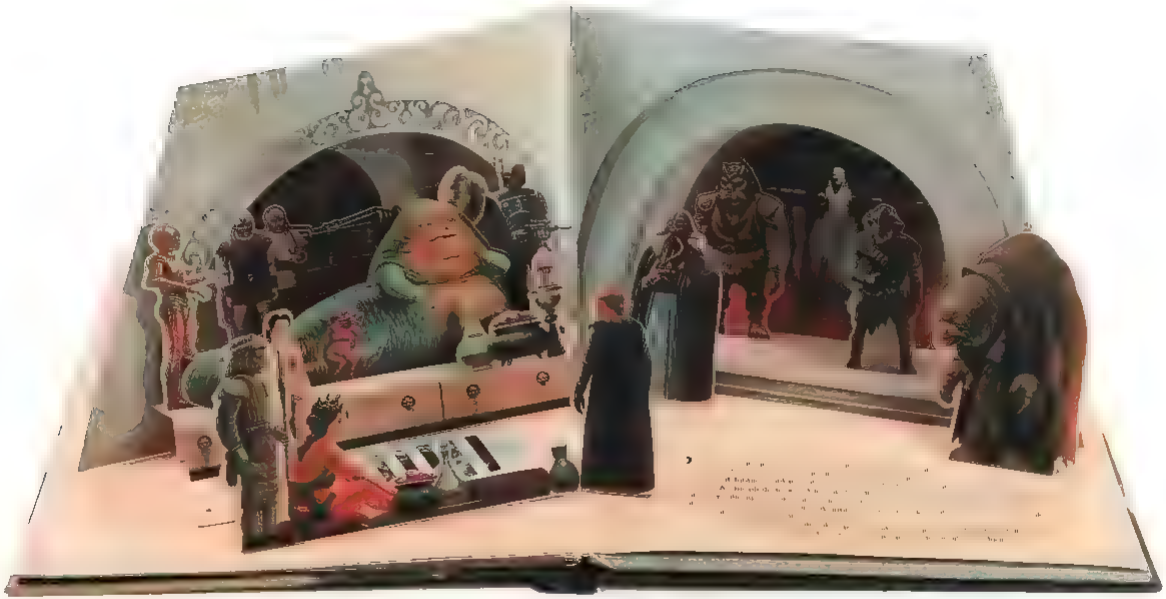
6 **Illustration, Jabba's palace pop-up floor elements**

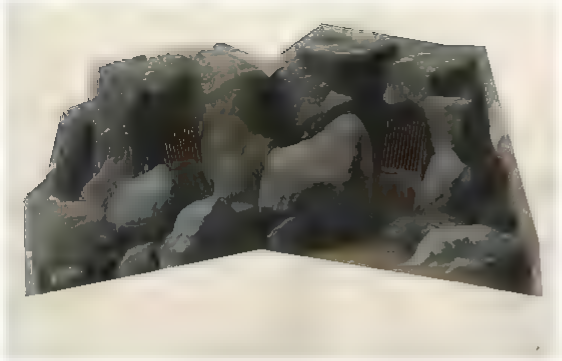
Illustration, Jabba's palace pop-up wall elements

Illustrations, Jabba's palace character pop-up elements

Illustration, Jabba's palace floor grill pop-up element

[illegible] Jabba's Palace Pop-Up Book contained two pop-up scenes, unlike the previously released *The Mos Eisley Cantina Pop-Up Book*, which had only a single scene





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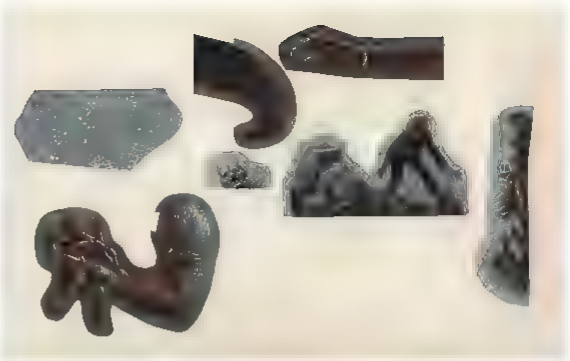

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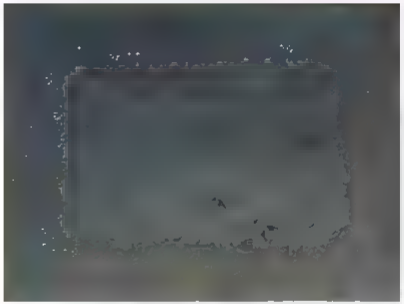


4

1 Illustration, rancor cave wall pop-up elements

2 Illustration, rancor scene pop-up elements

3 Illustration rancor body pop-up element

4 Illustration rancor cave floor

5 OPPOSITE The pop-up scene as featured in Jabba's Palace Pop-Up Book

McQuarrie referenced the book in some of production illustrations on page 49 for this piece, but the publisher requested an update in order to show the environment would appear in a children's book

1995 LUCASFILM HOLIDAY CARD

Preliminary illustration, Lucasfilm holiday card (1995)

Illustration, Lucasfilm holiday card (1995)

Ages 4 and Up
WARNING:
CHOKING HAZARD—Small parts.
Not for children under 3 years.
STAR WARS
ACTION FLEET
FLIGHT CONTROLLER
FLY INTO THE DIMENSION OF
LIGHT & SOUND!
FIRING LASER CANNONS • 3 REAL SOUND EFFECTS • 3 STAR WARS PHRASES

Darth Vader's TIE Fighter flight controller toy

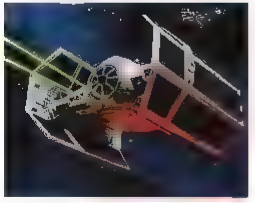
GALOOB TOY PACKAGING

BETWEEN LATE 1995 AND 1997, McQuarrie completed his final series of *Star Wars* related illustrations, for Galoob Toys. The illustrations were used as packaging art for Galoob's miniature Action Fleet playsets. His illustrations adorned the playsets "The Death Star," "Ice Planet Hoth," "Yavin Rebel Base" and the "Double Takes Death Star." He also produced artwork for two handheld "flight controller" toys of Darth Vader's TIE fighter and Luke's X-wing starfighter.

"We were redesigning a line of packaging for the *Star Wars* toys. Because Ralph McQuarries art was so well known and recognizable, it just seemed natural to approach him to do artwork for some of our playsets," recalls former Vice President of Creative Services for Galoob Toys Allen Adler. "Illustrator Jim Fong made the original contact, because he knew Ralph personally, and then we dealt with his agent. We did talk with Ralph directly on the artwork that he was doing for us. We showed him whatever we could and asked him to come up with ideas for what he would illustrate on the package. We gave him the shape and size of the package and asked him to illustrate around that."

The Action Fleet box covers were also reproduced as in-house prints created by Galoob Toys and distributed at the 1996 and 1997 New York Toy Fair. McQuarrie attended the 1996 show and signed the 18 by 21-inch prints.

McQuarrie did work on an additional illustration of the rancor to be used in a "Rancor Pit" playset, but the playset was never completed and was dropped from the line. The rancor playset toy was canceled and McQuarrie left the painting in its incomplete state. A few years later, McQuarrie was diagnosed with Parkinson's disease. At that time McQuarrie noted that he wished he completed the illustration when it was canceled. The rancor packaging painting was the last piece of artwork he ever created.



3

"I enjoy very much going to galleries, and I like the Pre-Raphaelites. There's more than just a fine piece of painting; it's a story too. I like René Magritte and the Surrealists and Salvador Dalí. David Hockney is a very interesting painter to me.

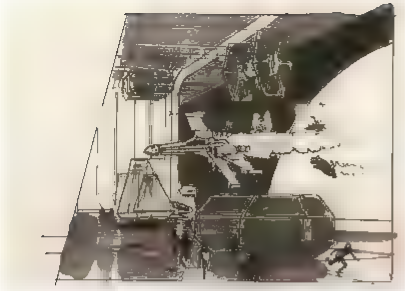
"I like painters like Jean-Baptiste-Camille Corot. There's a few paintings that Corot has done that have a touch—just very gentle and exquisite, and much more relaxed than I have achieved. I would like to achieve a more relaxed touch, and sort of a very gentle kind of thing, very soft. More soft edges." MCQUARRIE

3 Illustration, Darth Vader's TIE Fighter flight controller toy
McQuarrie illustration was flopped when incorporated into the product packaging five previous page. He worked on the original piece over several months, allowing time to discuss ideas with the company.

3 Preliminary illustration, Darth Vader's TIE Fighter flight controller toy

3 OPPOSITE Illustration, Luke's X-wing Starfighter flight controller toy

R.M'QUARRIE

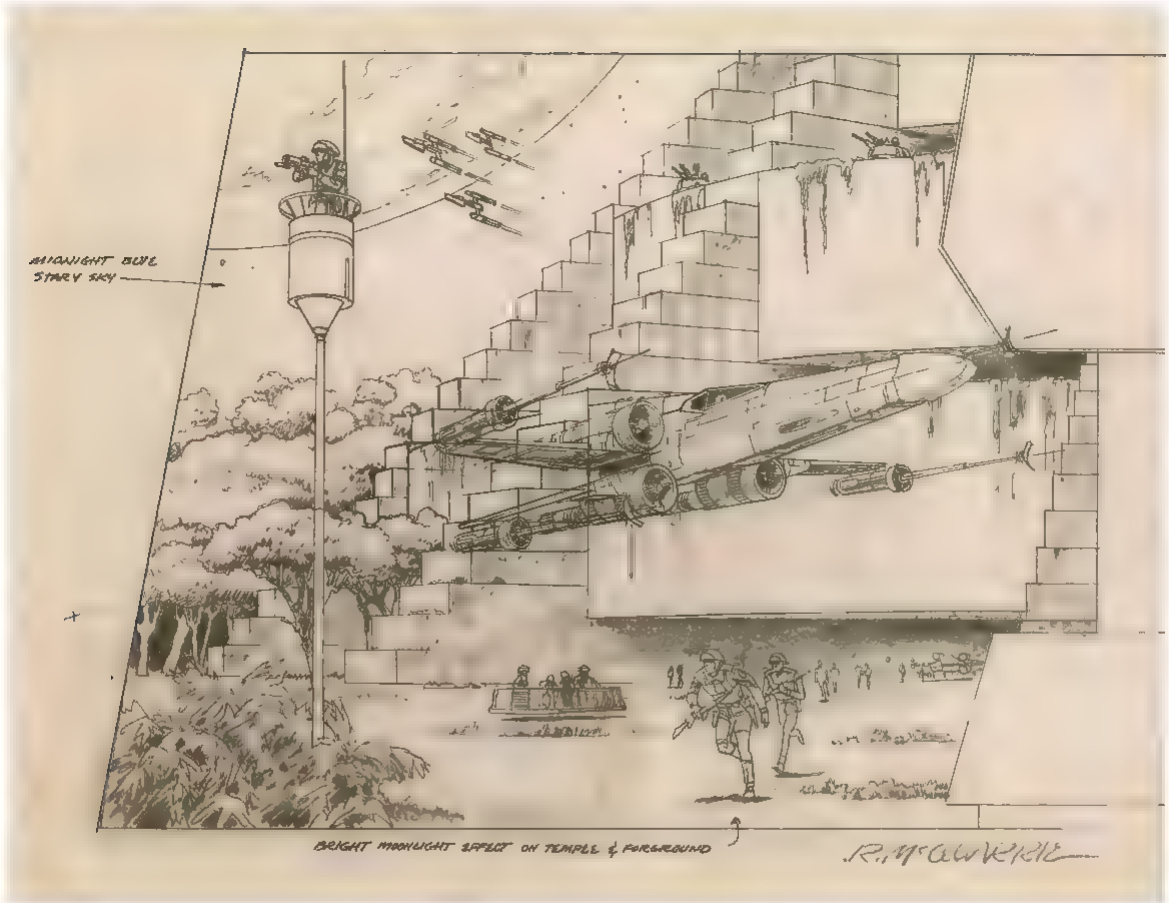


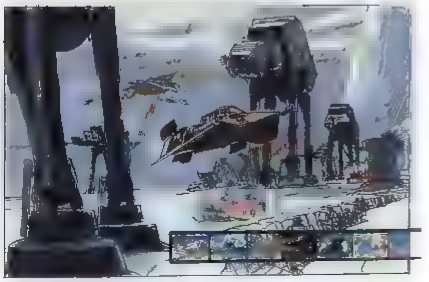
1 Concept sketch, The Death Star action fleet set packaging

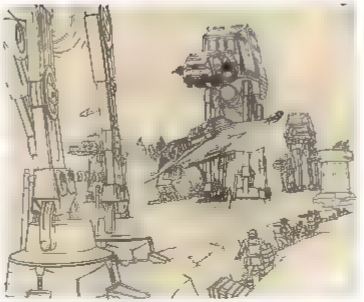
Preliminary illustration, The Death Star action fleet set packaging

3 Illustration, The Death Star action fleet set packaging

4 Drawing for illustration, Yavin Rebel Base action fleet set packaging


MIDNIGHT BLUE
STARRY SKY
BRIGHT MOONLIGHT EFFECT ON TEMPLE & FOREGROUND

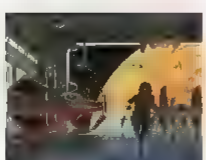


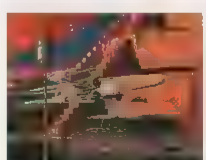


1. Illustration, Yavin Rebel Base action fleet set packaging
   The Yavin temple is bathed in a heavy orange glow from the planet above. We'd come originally painted the X-wing fighters battleship a similar orange light, but we asked to change the coloring of the ships on the base, what the ones included with the ray set were gray, not orange.
2. Preliminary illustration, Ice Planet Hoth action fleet set packaging
3. Drawing for illustration, Ice Planet Hoth action fleet set packaging
4. Illustration, Ice Planet Hoth action fleet set packaging

A

"We were introducing this new line of Micro Machines Star Wars toys at Toy Fair in 1997 or so, and we wanted to have something special to give away to Toy Fair visitors. You know, buyers from the companies and the press. We asked McQuarrie if he would sign some of them and he agreed. He was so gracious about it and he did it. And if I remember correctly I think I personally went down to the press check to approve the press run of these posters. He was such a great artist that you didn't want to do anything to ruin the artwork that he made. He made an appearance at Toy Fair, and he was very appreciative that people liked his work. I mean there was no arrogance about him; he was such a gentleman." **ALLEN ADLER** VICE PRESIDENT CREATIVE SERVICES, GALOOB TOY

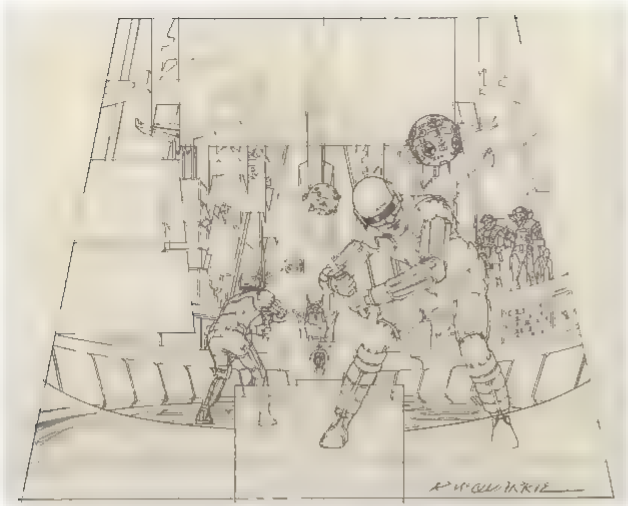


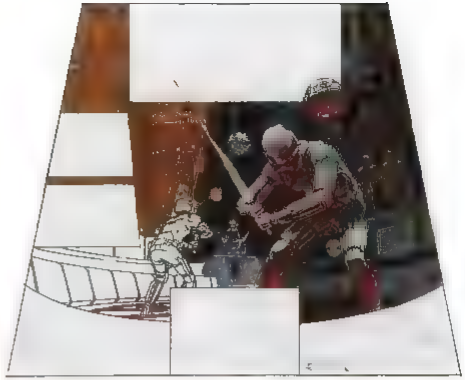


Preliminary illustration, Double Takes Death Star transforming set packaging

1995 & 1997 Galoob Toy Fair posters

This poster [illegible] features the first artwork created for the Micro Force Darth Vader package. A slightly different version of the artwork was printed for Galoob's newspaper ad for the 1997 Toy Fair. [illegible] at the annual Toy Fair trade show.





AS YOU CAN SEE, I'VE LOWERED THE KAMINOA'S HEAD TO FOCUS THE ATTENTION ON LUKE AND DISCARDED 1 FEEL THIS IS A BETTER VIEW FOR THE PURPOSE OF MAKING A GOOD PORTRAIT OF HIM. I STILL WANT YOUR HEATSEEK IN THE SHOOT OFF SHAPE IF GIVES A GOOD FEELING FOR A RAMPART PAGE ETC. WHICH I WAS RELUCTANT TO GIVE UP BUT.

PERHAPS THERE SHOULD BE THE FIGURE OF A GENERAL CAUGHT ON SOMEONE BACK IN THE TROUGH ON THE RIGHT?

I'LL TALK TO YOU ABOUT THIS SOON.

SINCERELY—

R. McQ.

Drawing for illustration, Jedi Training Center toy packaging

2 Preliminary illustration, Jedi Training Center toy packaging

Caleeb: Jedi Training Center playset was never released

3, 4 Concept sketches (photocopy), Rancor Pit action fleet set packaging

5 Letter from McQuarrie to Caleeb Toys, Rancor Pit set

6 Preliminary illustration, Rancor Pit action fleet set packaging

6

AS YOU SEE, I'VE PUT IN A FIGURE WITH A KNOCK SWING ETC. MOST OF HIS FACE IS SHOWING BUT IT SEEMS HE'S LOOKING OFF IN THE CORNER WHILE THIS MONSTER IS FIGHTING DOWN ON HIM.

I KNOW WHAT CHARACTERS YOU YOU DON'T WANT EVERYONE JUST STANDING AROUND AND I AGREE WITH THIS CONTINUAL, I'M NOT AT ALL SURE I KNOW WHAT GETTING AGGRESSIVE WITH THIS MONSTER, SHOULD BE SHORT OF AN ALL OUT CHARGE, ON WITH JVC NOT HAD ANY SUCCESS TRYING THAT TO ME, POSE (A) (SEPARATE SHEET) WHICH I SENT LAST TIME. SEEMS SOMEWHAT MORE AGGRESSIVE THAN THE BACKSWING FIGURE. IN SHORT I'M HAVING A BIT OF TROUBLE WITH THIS. ANY SUGGESTIONS ARE WELCOME.

SINCERELY
R. MAO.

2 Drawings, Rancor Pit action fleet set packaging

3 Drawings (photocopy), Rancor Pit action fleet playset packaging

Drawing for illustration (photocopy), Rancor Pit action fleet set packaging

Letter from McQuarrie to Galoob Toys, Rancor Pit set

4 Illustration (incomplete), Rancor Pit action fleet set packaging

LEGACY

In 1996, around the same time McQuarrie was completing assignments for Galoob Toys' packaging projects, George Lucas was working on a project of his own across the Bay—the first new *Star Wars* film in more than a decade. Lucas completed the initial draft of Episode I in June 1996 and began assembling an art department shortly after. Unsurprisingly, this led to a familiar phone call for Ralph McQuarrie. "They asked me to come and work on it," he said. "I went over and looked at what they were doing on a couple of occasions, and they had a lot of really great artists working on it—as good as I am or much better, I thought. I said to George, 'Gee whiz, you know, I just don't have a thing to add to what these guys are doing.' [*laughs*] They were the tops."

Ultimately, he never actively worked on the prequel films, but his existing designs—both seen and unseen—were a constant source of reference and inspiration for the prequel trilogy art departments. Lucas revised concepts that he wasn't able to incorporate on the original films with worlds like Coruscant, Imperial City, and Mustafar, the lava planet. While McQuarrie fans may find it hard to refrain from asking *What if?*, the artist felt his decision to lay down the brush was the correct one, "I didn't want to be somebody just over in the corner contributing a few little half-baked things, so I opted not to work on it," he said, "I think they rightly decided they wanted a different look for these films, so they did the right thing by using new people. I thought the prequels were amazing."

Not long after declining to work on Lucas's new project, McQuarrie made a quiet decision to retire in the late 1990s. "I've got tremors which make it very difficult to draw or write, so I can't do any artwork," he said. "I'm pretty happy not having to get up in the morning and solve somebody's design problems. It's work for me—though I enjoyed it very much, especially *Star Wars* and I would do it again if I could. But if I don't have to do it, I'm not at all broken up about it." McQuarrie enjoyed taking time for himself in his twilight years. He found enjoyment in life's simple pleasures. "I read, I watch television, I sit in the sun—it's okay! I don't feel I need to prove anything," he said. "I get calls to do interviews and little bits for people's documentaries."

It's hardly surprising that McQuarrie fielded numerous interview requests. He is almost universally regarded as one of the greatest concept artists in the history of motion pictures. "Ralph's early paintings were both cinematic and magical," says visual effects art director Joe Johnston. "My first reaction to them when I saw them pinned to the walls at ILM was: If only we can capture something close to this. His ability to translate his imagination onto illustration board gave all of us a standard to strive for."

"Ralph McQuarrie was at a level all his own," adds assistant visual effects art director Nilo Rodis-Jamero. "His images define and set our views of *Star Wars*. I am now, as I was then, humbled by the precision of his craft."

"When we look at Ralph's production illustrations, they have such tremendous depth and such composition. It's fine art. His handling of the brush as well as the airbrush was one in a million," says matte painting supervisor Harrison Ellenshaw. "There will never be another Ralph."

"Ralph was such an amazing artist that he could comment and contribute to all areas of production, and having his involvement raised the bar in every department. You could give him a few ideas and he would just come back with so much more," says matte photography assistant Craig Barron. "And Ralph was always good at what he did. It never fell off—there was never a point where he wasn't good anymore. He was always good. And 'good' is an understatement."

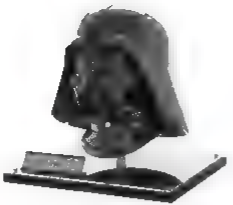
"I think people are going to be impacted by Ralph's work years and years from now," says stop-motion animator Jon Berg. "To watch the material flow out of his fingertips was just wonderful. I'm really grateful that I knew such a person."

"McQuarrie stands at a turning point in the history of film," says director Christopher Nolan. "A master craftsman using traditional methods to give form to a set of imagery ultimately achieved using radical techniques that revolutionized the craft of filmmaking. He demonstrated and defined the vital role that concept artists were to play in this brave new world of fantastic images. He gave form and style to the very method by which filmmakers seek to explore, explain, and sell their visions before the camera can roll. All blockbuster filmmaking since McQuarrie has been, in some sense, influenced by his work."

For all his talent, Ralph McQuarrie was a kind, humble soul. His gentle mannerisms and quiet dignity resonated with everyone who worked with him. "Ralph may have been one of the greatest artists ever," says Barron. "But he also may have been one of the greatest human beings ever. Just a very sweet and considerate person, and an avuncular character for me. He was immensely talented yet humble and collaborative."

"Ralph was one of the most talented people I've ever known, and he was definitely the most humble," says Johnston. "He often struggled with his work and was very honest about it. I always got the sense that Ralph was very uncomfortable

1 Ralph McQuarrie at Skywalker Ranch, September 23, 2004. (Photograph by Howard Roffman.)



with all the attention he got when he showed his work, always saying 'Oh thank you' in a very soft spoken voice."

"It was a pleasure to work with someone as talented as Ralph was, and as kind-hearted a soul as he was," says visual effects co-supervisor Ken Ralston. "He quietly made such a huge statement and huge contribution to the movies that he worked on."

"I've never met anyone who was more gentle or more thoughtful," says matte artist Michael Pangrazio. "He had this wonderfully charming sort of 'gentleman artist' demeanor. I realized through being around him that the best artists are the most humble."

"Ralph never criticized our work. He simply accepted me as being an equal contributor," says Rodis-Jamero. "How great he was for simply welcoming me to the position—a position I might not have been qualified for. I miss his quiet and calm presence."

The ultimate statements of McQuarrie's humility are his own words. "If it wasn't my set of drawings for *Star Wars* that got people excited, it would have been somebody else's," McQuarrie said. "I happened to be available and capable of doing the stuff when it was needed—and I did it. It's just a big happening.

"On the whole, I feel pretty good about the work I've done, and certainly the work I did for *Star Wars* is the best of all the things I worked on," he said. "I'm quite happy standing with what I've done for *Star Wars* and saying, 'I was an artist who created something that was widely seen, and enjoyed.' If I had it to do over again I'd do it for nothing. Just to be part of it, you know.

Whether inspiring the artists and technicians who made the *Star Wars* films or inspiring young people to pursue their dreams, McQuarrie made a tremendous impact on a generation of cinemagoers. "Hundreds of people have written me letters regarding these films, saying that *Star Wars* made a lot of difference in their lives or they were inspired to become artists because they had seen my work in books," he said. "These are the kind of stories I'm glad to hear. It's interesting to know that people have been influenced by these films and by my work specifically. If it wasn't for the film, there wouldn't be any attention to my work."

An Epic Vision keepsake ornament by Hallmark (released 2015) based on "Last duel" (see volume 4, page 39 4)

Ralph McQuarrie Concept Darth Vader Helmet by eFx (released 2016) based on the *Star Wars* novelization cover (see volume 3, page 161 [4])

General McQuarrie Mini Bust by Gentle Giant (released 2015) based on McQuarrie's *Empire* cameo (see pages 220–23)

Ralph McQuarrie Concept Action Figures by Hasbro (released 2007) based on early McQuarrie designs for *Star Wars*

Detail from illustration, "Jabba's palace – North Gate Bridge" (see page 298 [3])

Detail from poster illustration, "Fantastic Five," April 4, 1975 (see volume 3, page 64 [2])

In the years since McQuarrie's last *Star Wars* artworks, numerous pieces of merchandise have been made from McQuarrie's original concept designs. "McQuarrie editions" of action figures, prop replicas, posters, T-shirts, playing cards, and other items were well received, and many are highly sought after by collectors today. Several companies worked directly with McQuarrie for input and feedback on the design of their pieces, making them some of the last works to feature his direct involvement. These consumer products are yet another example of the significance of his work and the appreciation the fandom continues to have for it. They may be the only products in the history of motion-picture merchandising that are based on unutilized concepts rather than final designs.

After many years enjoying his retirement, Ralph McQuarrie passed away on March 3, 2012. He was eighty-two years old. "There was a military sendoff at his funeral, at the church where he and his wife went in Berkeley," says model builder Steve Gawley. "The *Star Wars* theme came on the big church organ. It was a fantastic sendoff. I miss him."

That November, George Lucas sold Lucasfilm to the Walt Disney Company and a new wave of *Star Wars* entertainment was born. Teams of designers geared up for the animated television series *Star Wars Rebels* and the feature film *Star Wars: The Force Awakens*. The production teams took pilgrimages to the Skywalker Ranch archives and spent days reviewing McQuarrie's work for inspiration, just as the teams working on the prequel films had. "McQuarrie's work was a guiding principle for me," says *The Force Awakens* director J.J. Abrams. "I was lucky enough to go to the Skywalker Ranch archives and go through the original McQuarrie paintings. It was an astonishing thing: holding those original pieces of priceless art. I never forget that."

Continuing Lucas's tradition of circling back to unused designs, both *Rebels* and *The Force Awakens* incorporate numerous McQuarrie pieces, in some cases almost directly from his sketches. The *Rebels* character Zeb is a close approximation to McQuarrie's original Chewbacca (see volume 2, page 54 [3]), and Azmorigan is even closer to his designs for an upright Jabba the Hutt (see page 243 [1]).

Likewise, McQuarrie had a direct influence on *The Force Awakens*. "He was embedded in the DNA of the movie," says Abrams. "Production designers Rick Carter and Darren Gilford and I referenced his work all the time. The spirit of McQuarrie was always with us. Every design choice was considered through the lens of *What would McQuarrie do?* Some elements, such as Maz's castle (see volume 1, pages 195–97) and the archway at the Jakku spaceport (see page 298 [3]), were direct references to McQuarrie pieces. Other things, like BB-8, were detailed in ways that we designed to feel consistent with his style." With a broad spectrum of additional *Star Wars* content on the way, there is no doubt that McQuarrie's designs haven't seen their last appearance on the silver screen.

Ralph McQuarrie's original works have been showcased in numerous exhibitions over the years, and will likely continue to be exhibited long into the future. They will continue to amaze and inspire for many generations to come.

GLOSSARY OF TERMS

ACRYLIC PAINTS Paints, typically water-soluble and quick drying, consisting of pigment in an acrylic plastic emulsion.

ANAMORPHIC Cinematography format involving an image that is squeezed horizontally onto a film frame when photographed, then expanded horizontally when projected.

BI-PACK METHOD A visual effects compositing process where two pieces of film are run through a camera together, one on top of the other, as a means of combining separate images. One piece of film is pre-developed and carries an image which is contact printed onto the unexposed film along with the image captured by the lens.

BLUE SCREEN PROCESS A visual effects compositing process where objects are filmed in front of a blue screen in order to generate holdout mattes. The mattes are created through a photochemical process in which the blue colored background is turned to black. A reverse matte is made from the original matte, and these holdout mattes are used in an optical printer to protect specific areas of the film from exposure. The foreground is printed in one pass with one matte, and the background is printed in another pass with the reverse matte.

CEL VINYL A type of paint specifically formulated for animation use; reproduces accurately when photographed.

CONCEPT SKETCH A form of illustration, often loose in nature, used to convey an idea before it is included in a final product.

COSTUME SKETCH A form of illustration used specifically to study a character's costume.

DAILIES The first prints of motion picture shots (often returned from a processing lab on a daily basis) used for internal review.

DRAWING A form of illustration, more precise than a sketch, accomplished in graphite or ink.

DRAWING FOR PRODUCTION ILLUSTRATION An illustration that outlines the elements of a production illustration at its scale and will be traced over to block in composition elements at different stages of the illustration's progression.

FRISKET A material that serves as a mask to prevent certain areas of an artwork from being painted.

GOUACHE A type of paint similar to watercolor, consisting of pigment in a binding agent emulsion with added material, designed to be opaque.

ILLUSTRATION BOARD A rigid board with a paper surface on one side that serves as a surface for creating artwork.

KEY ART Artwork belonging to a select group of images that is used in marketing and publicity of a film.

LIVE-ACTION PLATES A motion picture shot containing live-action photography that is intended to be altered through visual effects work.

MATTE PAINTING A painted representation of a landscape or set, frequently on glass or board, used to create an environment and expand the scope of a shot. The painting has an open space for a live-action plate to be added and is also used to create the compositing matte that allows the live-action shot to be combined with the painting.

MEDIUM Material used to realize the subject. Common mediums used in McQuarrie's work include graphite, colored pencil, paint, ink, and marker.

OIL PAINTS Paints, non-water-soluble and slow to dry, consisting of pigment in an oil emulsion.

OPAQUE PROJECTOR A mechanical device that projects and enlarges or reduces opaque flat images such as artwork or photographs.

PAINTERLY A painting style that embraces the medium as it is created in, rather than trying to hide it.

PORTFOLIO ILLUSTRATION A painted illustration, also known as a portfolio painting, completed specifically for inclusion in a consumer products artwork portfolio.

PRELIMINARY ILLUSTRATION Typically a small-scale illustration completed specifically to establish the color scheme before proceeding to a full-scale production illustration.

PRODUCTION ILLUSTRATION A painted illustration, also known as a production painting, completed as concept artwork for a film.

SKETCH A form of illustration that is often loose in nature.

STORYBOARD An artwork in a sequence of artworks that represents the shots planned for a film.

THUMBNAIL SKETCH A small-scale illustration that explores potential compositions to be expanded into larger concept sketches or production illustrations.

VISTAVISION A cinematography format in which standard 35mm motion picture film is run horizontally rather than vertically, allowing for a larger image area and therefore higher quality.

WEDGES A series of photographs that feature incremental alterations in exposure or color used in visual effects to select ideal values for a final shot.

OPPOSITE Detail from cover illustration, *Star Wars* novelization (see volume 2, page 163 [7])

PEOPLE

J.J. ABRAMS Director of *The Force Awakens*. Abrams is a lifelong *Star Wars* fan and was influenced by McQuarrie's artwork at a young age. He referenced McQuarrie's designs extensively for *The Force Awakens*. Abrams is also known for his work as a writer, producer, and/or director of *Star Trek* (2009) and *Star Trek Into Darkness* (2013), as well as *Mission: Impossible III* (2006), *Mission: Impossible – Ghost Protocol* (2011), and *Mission: Impossible – Rogue Nation* (2015).

DAVID ACOMBA Original (uncredited) director of the *Star Wars Holiday Special* and a fellow classmate of George Lucas's at USC. Acomba left the *Holiday Special* before it was completed.

ALLEN ADLER Former vice president of creative services at Galoob Toys. Adler worked with McQuarrie on the packaging artworks he completed for the brand in 1996 and 1997.

KEVIN J. ANDERSON Author of *The Illustrated Star Wars Universe*, *The Mos Eisley Cantina Pop-Up Book*, and *Jabba's Palace Pop-Up Book*, among other titles.

RICK BAKER Second unit makeup artist on *Star Wars*. Baker led the team that created additional Cantina characters for US reshoots.

CRAIG BARRON Matte photography assistant on *The Empire Strikes Back* and matte photographer on *Return of the Jedi*. In addition to being McQuarrie's assistant on those films, Barron lived near McQuarrie in Berkeley and was a personal friend of the artist's for many years.

JOHN BARRY Production designer on *Star Wars* who sadly passed away during the production of *The Empire Strikes Back*. Along with McQuarrie, Barry made a significant contribution to the visual aesthetic of *Star Wars*.

HAL BARWOOD A longtime friend of George Lucas's who worked with McQuarrie in the 1960s and later introduced him to Lucas.

JON BERG Stop-motion animator on *Star Wars* and *The Empire Strikes Back* and creature consultant on *Return of the Jedi*. Berg worked on Cantina aliens for *Star Wars*, sculpting one from a McQuarrie sketch, and animated Imperial walkers on *Empire*, including one shot utilizing a McQuarrie backdrop painting.

BEN BURTT Sound designer on *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*. Burtt also acted as a production assistant on the first film and had the distinction of transporting McQuarrie's original production illustrations to meetings around Los Angeles in the trunk of his car.

ROGER CHRISTIAN Set decorator on *Star Wars* and uncredited second unit director on *Return of the Jedi*. Christian drew inspiration from McQuarrie's production illustrations when creating "lived-in" sets.

JOHN DYKSTRA Special photographic effects supervisor on *Star Wars*. Dykstra reviewed McQuarrie's production illustrations as part of the package of materials Lucas used to explain the film to him.

RICHARD EDLUND Visual effects first cameraman on *Star Wars* and visual effects co-supervisor on *The Empire Strikes Back* and *Return of the Jedi*. Edlund photographed several of McQuarrie's matte paintings on the first film.

HARRISON ELLENSHAW Matte artist on *Star Wars* and matte painting supervisor on *The Empire Strikes Back*. Ellenshaw introduced McQuarrie to the art of matte painting.

ALAN DEAN FOSTER Ghostwriter of the *Star Wars* novelization and author of *Splinter of the Mind's Eye*, both of which utilized McQuarrie illustrations as cover artwork.

STEVE GAWLEY Model builder on *Star Wars* and model shop co-supervisor on *The Empire Strikes Back* and *Return of the Jedi*. Gawley's orthographic Y-wing line drawing served as the reference point for the ship in McQuarrie's rebel hangar production illustration for *Star Wars*.

VALERIE HOFFMAN Assistant editor of *The Art of Star Wars* and co-writer of *The Art of The Empire Strikes Back*. As a member of the Lucasfilm publishing department working under Carol Wikarska (later Titelman), Hoffman also worked on the Ralph McQuarrie *Portfolios*.

PAUL HUSTON Model builder on *Star Wars* and *The Empire Strikes Back*, as well as assistant visual effects cameraman on *Empire* and chief model maker on *Return of the Jedi*.

JOE JOHNSTON Effects illustrator and designer on *Star Wars* and visual effects art director on *The Empire Strikes Back* and *Return of the Jedi*. Johnston made a significant contribution to the design of the ships and vehicles in *Star Wars*. Like McQuarrie, he worked on concepts of almost all elements of *Empire* and *Jedi* and contributed heavily to the overall design of both films.

LAWRENCE KASDAN Co-writer of *The Empire Strikes Back* and *Return of the Jedi*, with George Lucas. Kasdan drew inspiration from McQuarrie's illustrations while writing both films.

HOWARD KAZANJIAN Producer of *Return of the Jedi*. Kazanjian was also present at early meetings with McQuarrie for *Empire* in Lucasfilm's offices on the Universal lot.

IRVIN KERSHNER Director of *The Empire Strikes Back*. Kershner worked closely with McQuarrie on live-action storyboard sequences at Elstree Studios.

GARY KURTZ Producer of *Star Wars* and *The Empire Strikes Back*.

GEORGE LUCAS Creator, screenwriter, executive producer, and director of *Star Wars*, as well as co-writer (with Lawrence Kasdan) and executive producer on *The Empire Strikes Back* and *Return of the Jedi*.

JEFF MANN Model maker on *Return of the Jedi* and model shop supervisor on the *Star Wars* Panasonic commercials in the late 1980s, where he worked with McQuarrie on the design of Sparky.

RICHARD MARQUAND Director of *Return of the Jedi*.

CRAIG MILLER Uncredited publicist on *Star Wars* and *The Empire Strikes Back* and former head of the Official *Star Wars* Fan Club.

DENNIS MUREN Second visual effects cameraman on *Star Wars*, effects director of photography on *The Empire Strikes Back* and visual effects co-supervisor on *Return of the Jedi*.

CHRISTOPHER NOLAN Prominent writer, producer, and director whose credits include *Batman Begins*, *The Dark Knight*, *The Dark Knight Rises*, *Inception*, and *Interstellar*. Nolan was heavily influenced by *Star Wars* and McQuarrie at a young age.

MICHAEL PANGRAZIO Matte artist on *The Empire Strikes Back* and matte painting supervisor on *Return of the Jedi*. McQuarrie served as a mentor for Pangrazio early in his career.

KEN RALSTON Assistant cameraman on *Star Wars* and *The Empire Strikes Back* and visual effects co-supervisor on *Return of the Jedi*. Ralston was also visual effects supervisor on *Cocoon* (for which he won an Academy Award alongside McQuarrie).

NORMAN REYNOLDS Art director on *Star Wars* and production designer on *The Empire Strikes Back* and *Return of the Jedi*. Reynolds worked with McQuarrie at Elstree Studios for almost a year during the production of *Empire*.

NILO RODIS-JAMERO Assistant visual effects art director on *The Empire Strikes Back* and costume designer on *Return of the Jedi*. Rodis-Jamero was also an uncredited concept illustrator on *Jedi* and submitted designs for nearly all elements of the film, as did McQuarrie and Johnston.

BRUCE SHARMAN Production manager on *Star Wars* and production supervisor on *The Empire Strikes Back*. Sharman was friendly with McQuarrie and socialized with him during his time in the UK on *Empire*.

PETER SUSCHITZKY Director of photography on *The Empire Strikes Back*.

PHIL TIPPETT Stop-motion animator on *Star Wars* and *The Empire Strikes Back* and creature designer on *Return of the Jedi*. Tippett also submitted concepts on *Empire* for some of the same elements McQuarrie did, such as the tauntaun.

ALAN TOMKINS Art director on *The Empire Strikes Back* who worked with McQuarrie during his time in the Elstree Studios art department.

ACKNOWLEDGMENTS

This book would not be the comprehensive volume it is without the involvement and assistance of a large number of people.

Thank you to J. W. Rinzler for bringing us in and overseeing the project start to finish. No one knows more about the making of the *Star Wars* films, and your knowledge on Ralph McQuarrie was therefore invaluable.

Thanks to Eric Klopfer, Liam Flanagan, and everyone else at Abrams for making this book possible.

We're grateful to George Lucas for providing the foreword, and for opting to work with Ralph McQuarrie more than four decades ago.

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AUTHORS

BRANDON ALINGER is the chief operations officer of the Los Angeles branch of Prop Store, a company specializing in film props and costumes as memorabilia. He is also the author of *Star Wars Costumes: The Original Trilogy* and acted as a research assistant on *The Making of Return of the Jedi*. He has been actively researching the production of the *Star Wars* films for many years and has tracked down and interviewed many of the artists and technicians who helped bring the films to life.

WADE LAGROSE is a graphic designer/artist who specializes in the entertainment field—designing logos, animated film and television titles, key art, book covers, packaging, skateboards, and personal projects such as *Liberty Vader* for The Vader Project. His clients have included Lucasfilm, Walt Disney, A&E, Discovery Channel, Animal Planet, Capitol Records, Silman-James Press, and World Industries. Discovering Ralph McQuarrie's *Star Wars* art captured Wade's imagination in 1977 and led to his passion for collecting it. First introduced to McQuarrie in 1983, Wade enjoyed a fifteen-year friendship with the artist, during which Ralph often shared stories of his life and career.

DAVID MANDEL is an Emmy-nominated and Writers Guild Award–winning writer/director for *Saturday Night Live* (1992–95), *Seinfeld*, where he wrote such episodes as "The Bizarro Jerry" and *Curb Your Enthusiasm*. He was also the co-writer/director of the teen comedy *Eurotrip*, and co-writer of *The Cat in the Hat* and *The Dictator*. He is currently the executive producer of HBO's *Hey*. He is an avid collector of origami, comic book art and *Star Wars* memorabilia.

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RALPH McQUARRIE

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